A GRAMMAR OF THE JAPANESE WRITTEN LANGUAGE

ASTON

00050277

ORI
495.65
Ast/Gra
50277

NOT TO BE ISSUED
OUT OF THE LIBRARY.

B. B. R. A. S.

BOMBAY BRANCH
OF THE
ROYAL ASIATIC SOCIETY.
TOWN HALL, BOMBAY.

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018

A

GRAMMAR

OF THE

JAPANESE WRITTEN LANGUAGE,

WITH A

SHORT CHRESTOMATHY,

BY

W. G. ASTON, M. A.

INTERPRETER AND TRANSLATOR TO H.B.M'S. LEGATION, YEDO, JAPAN.

50277

LONDON:

PRINTED FOR THE AUTHOR, AT THE OFFICE OF THE "PHŒNIX,"
3, GEORGE YARD, LOMBARD STREET.

1872.

00050277

TO

SIR HARRY SMITH PARKES, K.C.B.,

etc., etc., etc.,

HER BRITANNIC MAJESTY'S ENVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY IN JAPAN,

THIS ATTEMPT

TO FACILITATE THE STUDY OF THE JAPANESE LANGUAGE

IS RESPECTFULLY DEDICATED BY

THE AUTHOR.

PREFACE.

This treatise contains the results of a first study of some of the principal works of native writers on Japanese Grammar. A list of some of these works is given at the end of this volume for the information of those students who may be desirous of consulting them. They are to be found in the Library of the British Museum.

The author's best thanks are due to Professor Summers of King's College, London, for his constant assistance and advice in supervising the printing, and for the use of his valuable founts of Chinese and Japanese type.

Belfast, 1872.

CONTENTS.

Introductory Remarks - - - -	page	I to IV
CHAP. I. Writing, *Shindaiji*, *Kana* and *Mana*, *Katakana*, *Hiragana*, Pronunciation, Accent, Letter-changes, the *Nigori*.	„	1 to 16
CHAP. II. Classification of words - - -	„	17
CHAP. III. Uninflected Principal words. Noun, Pronoun, Numeral, Adjective, Adverb, Interjection - - - - -	„	18 to 28
CHAP. IV. Inflected Principal words, Office of Inflection, Table of Inflections, Principal parts of Verb, Conjugations, Irregular Verbs, Conjugation of Adjectives, Derivative Verbs, (Transitive, Intransitive, Causative, and Passive Verbs), Compound Verbs, Derivative Adjectives, Compound Adjectives. - -	„	29 to 44
CHAP. V. Uninflected Teniwoha suffixed to Nouns	„	45 to 56
CHAP. VI. Uninflected Teniwoha added to Verbs and Adjectives - - -	„	57 to 63
CHAP. VII. Inflected Teniwoha - -	„	64 to 71
CHAP. VIII. Auxiliary Verbs - - -	„	72 to 75
CHAP. IX. Syntax, Order of Words in a Sentence, *Kakari teniwoha*, *Kenyōgen* -	„	76 to 79
Chrestomathy - - -	„	80 to 111
List of Japanese treatises on Grammar	„	113 to 115
Index of Japanese words - -	„	117 to 119

INTRODUCTORY REMARKS.

In its structure, the Japanese language possesses all the characteristics of the Altaic family. It is an agglutinative language, that is to say, the roots of words suffer no change, and the results which are obtained in European languages by inflection, are arrived at in Japanese by the use of separate particles suffixed to the root. Like the other languages of this family, Japanese has no formative prefixes such as the German GE, or the reduplication of the perfect of Latin and Greek verbs. Its poverty in conjunctions, and copious use of participles instead, is another point of resemblance. The Japanese language is further an example of the rule common to all languages of this family that every word which serves to define another word invariably precedes it. Thus the adjective precedes the noun, the adverb the verb, the genitive the word which governs it, the objective case the verb, and the word governed by a preposition the preposition.

The number of vocables common to Japanese with its kindred languages is much smaller than might have been expected. The only dialect which contains any considerable proportion of words which are also found in Japanese is that spoken in the Loo-choo islands. It is said that this language differs sufficiently from Japanese to render neces-

sary the services of interpreters, but from the specimens to be found in Japanese books, Loo-choo and Japanese seem to resemble each other almost as much as English and Lowland Scotch.

The vocabulary of the Japanese language, as it appears in its oldest monuments, is, in so far as it is possible to judge, homogeneous. It contains at any rate no admixture of the Chinese vocables which are so plentiful in its later forms.

The study of Chinese was first introduced into Japan from Corea, A.D. 285, but it does not appear to have made much progress until the introduction of Buddhism in the sixth century, from which time a knowledge of Chinese spread rapidly, and Chinese words were largely adopted into both the written and the spoken language. For many centuries, the study of Chinese has been universal in Japan, and a knowledge of it deemed an essential part of a liberal education. At present, the Chinese words outnumber those of native origin.

The copious additions to its vocabulary have not been accompanied by the intrusion of foreign principles into the Grammar of the Japanese language, which remains essentially Altäic in its character, but the comparative neglect into which native literature has fallen during the long supremacy of Chinese learning has had the effect of rendering obsolete many of the grammatical forms and procedures of the old language, and has favoured the introduction of numerous idioms and forms of expression, which, although Japanese in so far as their mere grammar is concerned, bear evident marks of being formed on a Chinese model.

From causes similar to those which gave rise to our present pronunciation of Latin and Greek, the Japanese pronunciation of Chinese words differs greatly from that of the Chinese themselves, to whom it is in most cases wholly unintelligible. For example the character 力 'strength' which is pronounced in the mandarin dialect of China *lëih*, a Japanese calls *rikì*

or *riyoku*; 公 'public' is in Chinese *kung*, in Japanese *kō*. The accents are confounded in the present Japanese pronunciation of Chinese words.

Japanese literature may be roughly divided into four styles.

I. The first class contains ancient poetry, and poetry on the ancient model, together with the monuments of the old Japanese language, such as the *Kojiki* etc. The language of these productions is distinguished by a total absence of Chinese words, and by its richness in particles and grammatical terminations. See specimens I and II printed at the end of this volume.

II. The second class comprises those classical works known under the general name of *Monogatari* and other works of a similar character. Modern philological and grammatical works are for the most part written in a similar style. A small proportion of Chinese words is admitted into works of this class, but the grammatical procedures of the old language are maintained unchanged. See specimens III and IV at the end of this volume.*

III. To the third class belongs modern popular literature. In works of this class Chinese words are freely used. Many of the grammatical terminations of the old language are no longer understood and have fallen out of use, while its grammatical rules are frequently disregarded. See specimen VI. at the end of this volume.

IV. The fourth class includes epistolary correspondence, official documents, diaries, newspapers, etc. The style of these productions is distinguished by a notable disuse of the grammatical procedures of the old language, the large proportion of Chinese words and idioms, and generally by its Chinese character. It is not much used for works of any literary pretensions. See specimens VII and VIII at the end of this volume.

* The *Tosa Nikki* and the *Taketori Monogatari* are recommended to the student as good specimens of this class.

The spoken language differs considerably in character from any of the above. It is the subject of a separate work by the present writer.

Many books written in Japan are in the Chinese language, but with them this treatise is not concerned. Their number has been of late years on the decline, and at present is probably not more than an eighth or a tenth of the entire number of books published.

Here it may be well to warn the student against the interlinear translations which often accompany Japanese editions of Chinese books. It is sufficient to say that as regards grammar and style, they are barely on a par with the worst of the interlinear translations of Latin and Greek works which are sometimes seen in the hands of school-boys in this country.

The necessity of a knowledge of Chinese for students of the Japanese language has been much exaggerated. What is really essential is an acquaintance with the meaning and Japanese pronunciation of the Chinese character. A familiarity with Chinese grammatical rules and modes of expression is not without a certain value to the student of the later form of Japanese, but it is quite possible to have a knowledge of the language sufficient for all practical purposes without being able to construe a single sentence of a Chinese book. A knowledge of one of the spoken dialects of China is simply of no use to him whatever.

CHAPTER I.

WRITING, PRONUNCIATION, ACCENT, LETTER-CHANGES.

The history and nature of an alphabet, which in several forms has been found inscribed on certain ancient scrolls deposited in the treasuries of Japanese temples, have been a fruitful subject of controversy amongst native scholars. Most, if not all, of these are clearly identical with the alphabetical character said to have been invented in the latter end of the seventh century of the Christian era by a Corean scholar, and which is actually in use in that country at the present day. Japanese scholars of the Shintō sect maintain that these letters, which they call the *Shindaiji* or *Shinji*, *i. e.*, 'letters of the age of the Gods' were introduced into Corea from Japan, whilst the Buddhist scholars contend that the specimens found in the latter country are of much later date than is pretended, and were probably brought over to Japan at the time when a great part of Corea was overrun by a Japanese invading army.

This is a curious subject, but it is of no practical importance to the student. The opinion held by Buddhist scholars is probably the correct one, and at any rate, the so-called "Shindaiji" if ever in general use in Japan, have left no traces in the alphabets now in use, nor have they been a vehicle for transmitting to our day any literary remains of the age to which they are said to belong.*

Japanese is written by means of Chinese characters both in the square (see specimens I. II. and VI. of the Chrestomathy) and cursive, (see specimens III. IV. and VII.) and also in several intermediate forms. The order is the same as that of Chinese, *viz.* from top to bottom in columns proceeding from right to left.

* Ban Nobutomo devotes the last volume of his work on the alphabet to a discussion of this question. He takes the Buddhist side. The opposite view is maintained by Tairano Atsutane in the *Shinji hi fumi den* and other works. Both of these writers give numerous facsimiles of the alphabets in question.

In writing Japanese, a Chinese character may have one of four different values.

1. It may be the equivalent of a Chinese word.
2. It may be the equivalent of the synonymous Japanese word.
3. It may represent the mere sound of the Chinese word.
4. It may represent the mere sound of the Japanese word.

In the two former cases, a Chinese character is said to have its ideographic value; in the two latter it is said to have its phonetic value. When used in the former capacity, Chinese characters are termed by Japanese writers *mana* (眞名); when used in the latter capacity, they are called *kana* (假名). *Mana* means 'direct name,' and implies that in this use of a character, it is the 'direct' equivalent of a word, while *kana* (contracted for *kari-na*) means 'borrowed name,' in this case, the mere sound of one word being 'borrowed' in order to express the whole, or more frequently only a part, of another.

Every Chinese character may be used as the equivalent of a Chinese or of the synonymous Japanese word, and a considerable number of them are also occasionally employed phonetically. For example, 天 'heaven' may be equivalent to (1) the Chinese word *ten*, (2) the Japanese word *ame*, or (3) the mere sound *te* or *ten*. 天 is not used for the mere sound *ame*, as distinguished from the word *ame* 'heaven.' An instance of a Chinese character used to represent the mere sound of a Japanese word is 三, which is used for the sound *mi* (4), as well as for the Japanese word *mi* or *mitsu* 'three' (2), and the synonymous Chinese word *san* (1).

The most ancient method of writing Japanese by means of Chinese characters is exemplified in the first of the specimens in the Chrestomathy at the end of this treatise. The *Kutakana* and the Chinese characters introduced between and a little to the right of the others are later additions. An examination of this specimen shows that with two exceptions the Chinese characters used in it have their ideographic value, and are employed as the equivalents of Japanese words. They are all *mana* except 伊 and 豆. The words to which these two characters correspond would in this passage give no sense. They are used merely to represent the sounds *i* and *dzu*, which go to make up the word *idzu*, 'to go forth.' These characters are therefore *kana*.

The difficulty of rendering by *mana* grammatical inflections and terminations for which there exist no Chinese equivalents, and proper names of doubtful or unknown derivation, together with the necessity which there was in the case of poetry, of giving not only the sense, but the exact syllables, gradually gave rise to a more extended use of Chinese characters in their capacity as mere phonetic signs. They were at first used in a very arbitrary and indiscriminate manner, any common Chinese character being converted into a phonetic sign at pleasure. At this period the analysis of the sounds of the language into forty-seven syllables had not been made, and inasmuch as many different characters were used not only for each of these forty-seven sounds, but for many of a composite nature, great confusion resulted. The *Nippon sho ki*, *Kojiki*, and *Manyōshiu* are examples of Japanese writing in this stage. Specimen II of the Chrestomathy is a line of poetry quoted in the *Kojiki*. All the Chinese characters employed in it have their phonetic value.

Much of the confusion arising from the old method of writing Japanese is now avoided by the use of the alphabets, or rather syllabaries, known as the *Katakana* or *(Yamatokana)* and *Hiragana*, or *(Idzumo-gana.)* Into the question of their date of their first introduction it is unnecessary to enter; it is sufficient to know that both had come into general use by the end of the ninth century of the Christian era.

The *Hiragana* syllabary can hardly be called an invention. It is nothing more than abbreviated cursive forms of a limited number of the more common Chinese characters. This syllabary consists of forty-seven syllables, but each syllable is represented by several characters, so that the entire number of signs amounts to several hundred.

The *Katakana* syllabary is of a more artificial character. It consists, like the *Hiragana*, of forty-seven syllables, but there is only one sign for each. Most of these *Katakana* characters are abbreviated forms of Chinese square characters, one side (*kata*) or a part being taken to represent the entire character. Thus 亻 (*i*) is an abbreviated form of 伊; 口 (*ro*) of 呂 and so on.

Modern Japanese writing is invariably an intermixture of Chinese characters used as ideographic signs (*mana*) with *Katakana* or *Hiragana*. The proportion in which these elements are combined varies greatly, and is different even in different editions of the same

book, words which are at one time represented by *mana*, being at another expressed by means of *Katakana* or *Hiragana*. In other respects too, there is great irregularity. The following rules are therefore subject to numerous exceptions.

1. *Mana* are used for all words of Chinese origin and for the roots of the more important Japanese words (*na* and *kotoba*).

2. *Katakana* or *Hiragana* are used for grammatical terminations and for the less important words of Japanese origin (*teniwoha*).

3. *Katakana* or *Hiragana* are often found (as in specimen V of the Chrestomathy) written to the right of a Chinese character, to represent phonetically the Chinese or Japanese word to which it is equivalent.

4. *Katakana* are found with the square form of the Chinese character (see specimen VI of the Chrestomathy); *Hiragana* with the cursive form (see specimens III, IV, V and VII).

5. *Katakana* are occasionally employed amongst *Hiragana* in writing interjections, foreign words, and also where italics would be used in English.

The *Katakana* and *Hiragana* are arranged by native grammarians in two different orders. That in popular use is styled *iroha* from its first three letters. In this arrangement the forty-seven sounds constituting the syllabary have been tortured into a line of doggerel verse as an aid to the memory. The following table (Table I) exhibits the *Katakana* and *Hiragana* arranged in this manner. The first column contains the English pronunciation, the second the *Katakana* with the Chinese characters of which they are abbreviated forms, and the remaining columns the more common forms of the *Hiragana* letters together with the Chinese square characters from which they are derived.

In this table, the *Hiragana* letters are arranged in the order of their most frequent occurrence, those in the first column being far more frequently met with than the others. It is the variety contained in this column which is given in native educational works and taught in schools, and at first the student had perhaps better confine his attention to it.

TABLE I.

i	㋑ 伊	い 以	𛀁 以	伊 伊		
ro	㋺ 呂	ろ 呂	𛀆 呂	路 路		
ha	㋩ 半	は 波	者 者	八 八	盤 盤	半 半
ni	㋥ 仁	に 仁	耳 耳	示 示	示 示	丹 丹
ho	㋬ 保	ほ 保	保 保	本 本	本 本	
he	㋸ 皿	へ 皿	遍 遍	弊 弊		
to	㋞ 止	と 止	登 登			
chi	㋒ 知	ち 知	遅 遅			
ri	㋚ 利	り 利	利 利	里 里	李 李	離 離
nu	㋌ 奴	ぬ 奴	怒 怒			

TABLE I.

ru	㋑ 流	留	流	類	累	
wo	㋺ 乎	遠	遠	乎	越	
wa	㋩ 和	和	王			
ka	㋕ 加	加	可	可		
yo	㋬ 與	與				
ta	㋟ 多	太	多	堂	堂	
re	㋛ 礼	礼	連	麗		
so	㋐ 曽	曽	曽	楚	所	
tsu	㋒ 閇	閇	都	津	徒	
ne	㋣ 祢	祢	祢	年		

TABLE I.

na	ナ 奈	な 奈	奈 奈	奈 奈	那 那	那 那
ra	ラ 良	ら 良	良 良	羅 羅		
mu	ム 牟	む 武	無 無			
u	ウ 宇	う 宇	宇 宇	宇 宇		
i(yi)	井 亜	ゐ 為	井 井			
no	ノ 乃	の 乃	乃 乃	農 農	能 能	能 能
o	オ 於	お 於	於 於	於 於		
ku	ク 久	く 久	久 久	具 具		
ya	ヤ 也	や 也	也 也	也 也	屋 屋	
ma	マ 万	ま 末	万 万	万 万	満 満	

TABLE I.

ke	ケ 介	け 計	介 化	氣 氣	希 希	
fu	フ 不	ふ 不	婦 婦	布 布		
ko	コ 已	こ 已	古 古	故 故	許 許	
ye	エ 延	え 衣	盈 盈	要 要		
te	テ 天	て 天	天 天	亭 亭	豆 豆	
a	ア 阿	あ 安	阿 阿			
sa	サ 散	さ 左	佐 佐	散 散	左 左	
ki	キ 幾	き 幾	幾 幾	起 起	支 支	支 支
yu	ユ 勇	ゆ 由	由 由	由 由	遊 遊	
me	メ 女	め 女	免 免			

TABLE I.

The arrangement given in the following table (Table II.) is usually preferred by native scholars to the *iroha*. Here the syllabary (in the *Katakana* form) is arranged after a more scientific method, those syllables which contain the same vowel being classed together. It will be observed that this table contains fifty letters. Amongst these

TABLE II.

10	9	8	7	6	5	4	3	2	1	五十連音韻圖
ワ	ラ	ヤ	マ	ハ（バ）	ナ	タ（ダ）	サ（ザ）	カ（ガ）	ア	
井	リ	㋥	ミ	ヒ（ビ）	ニ	チ（ヂ）	シ（ジ）	キ（ギ）	イ	
㋬	ル	ユ	ム	フ（ブ）	ヌ	ツ（ヅ）	ス（ズ）	ク（グ）	ウ	
ヱ	レ	㋭	メ	ヘ（ベ）	ネ子	テ（デ）	セ（ゼ）	ケ（ゲ）	エ	
ヲ	ロ	ヨ	モ	ホ（ボ）	ノ	ト（ド）	ソ（ゾ）	コ（ゴ）	オ	

however the three which have circles drawn round them are obsolete or perhaps were never in general use, and have only been introduced in order to fill up the breaks in the series.

The reason why no letters are required for *yi*, *wu*, or *ye* is no doubt the close affinity of *y* and *i* and *w* and *u* which renders *y* and *u* almost inaudible in this combination. *Ye* is equal to *yi*+*a*, and the same remark will therefore be equally applicable to it. A romanized version of the latter table is given for the convenience of those readers who are unfamiliar with the *Katakana*.

1.	a	i	u	e or ye	o
2.	ka (ga)	ki (gi)	ku (gu)	ke (ge)	ko (go)
3.	sa (za)	shi (ji)	su (zu)	se (ze)	so (zo)
4.	ta (da)	chi (ji)	tsu (dzu)	te (de)	to (do)
5.	na	ni	nu	ne	no
6.	ha (ba)	hi (bi)	fu (bu)	he (be)	ho (bo)
7.	ma	mi	mu	me	mo
8.	ya	yi (not in use)	yu	ye (not in use)	yo
9.	ra	ri	ru	re	ro
10.	wa	i (originally wi)	wu (not in use)	e (originally we)	wo

The mark ゛ is called the *nigori*, which means impurity. Thus カ is *ka*, but ガ is an impure *ka i.e. ga*, and so on with the other consonants which admit of this change. *Ha* ハ and the other consonants of the same series sometimes become *pa* etc. This change is expressed by a small circle over and to the right hand of the character. These marks are the same both for *Hiragana* and *Katakana*, but they are often omitted, and it is left to the reader's knowledge of the language to decide whether a letter has the *nigori* or not.

Other marks used in writing are コ for *koto*, ヽ for the repetition of a letter, 〳〵 for the repetition of a word or character, ー for the lengthening of a vowel, ｡ for a period or comma.

PRONUNCIATION.

a has the sound of *a* in *father*.
i „ „ *i* in *machine*
u „ „ *oo* in *book*.
e „ „ *ey* in *they*.
o „ „ *o* in *so*.

Au, *ou*, and *oo* are pronounced *ō*, and *eu* and *eo* are pronounced *yō*. ア (*a*), イ (*i*), ウ (*u*), and オ (*o*) are never found except at the beginning of a word.

The consonants have the same sound as in English, except in the following cases.

G. Except at the beginning of a word, where it is pronounced like the English *g* hard, *g* has in the mouth of a native of Yedo a sound like that of *ng* in *ring*, only more nasal; in the west of Japan it is pronounced like *g* in *go*.

S and *Sh.* In some provinces, the sounds *se* and *she*, *si* and *shi* are confounded with one another.

T. D. The pronunciation of these letters differs somewhat from the English. In English the top of the tongue touches the palate; in forming the Japanese sounds, it is pressed forward against the teeth.

H. F. In the western provinces, *h* is pronounced very nearly *f*, especially in the syllable *hi*. The Japanese sound resembles the English, but in forming it, the under lip only approaches, and does not actually touch the teeth, so that it sounds not unlike *wh* in *who*.

Except at the beginning of a word, the aspirates are lost in the aspirated series of consonants when they occur in the middle of a word. ハ is pronounced *wa*, ヒ *i*, フ *u* or *yu*, ヘ *e* or *ye*, and ホ *o*. Under these circumstances, these letters may be combined with a preceding vowel and form a crasis as shown above in speaking of the vowels.

R. Especially before *i*, *r* differs considerably from the English sound. The true pronunciation can only be learnt from a native of Japan.

N. *N* is really only another form of *mu* or *mi*. Before *b* and *p* it is pronounced *n*. It has a more nasal sound than the English *n*.

ACCENTS.

The question of accents in Japanese has but little importance for the student either of the spoken or the written language. A competent native authority has stated to me that the distinctions of accent described in the passages quoted below are really observed in speaking by the educated classes of Kioto, but the language of Yedo

certainly neglects them, and educated natives of the east of Japan declare themselves unable to discover any difference in the pronunciation of such words as *hi* 'the sun,' *hi* 'fire,' and *hi* 'a water-spout,' *kaki* 'an oyster,' and *kaki* 'a persimmon.'

The views of the native grammarians upon this subject will be learnt from the following extract from the 'Kotoba no Chikamichi.'

"In the language of this Empire, there are but three accents viz. 平, 上 and 去. The accent 入 is not in use. *Hi* 'the sun,' takes the first accent, *hi* 'a water-pipe,' the second, and *hi* 'fire,' the third accent. On the other hand, the *hi* of *hinata* 'sunshine' takes the second accent, the *hi* of *kakehi* 'a kind of water-pipe' takes the third accent, and the *hi* of *hibashi* 'tongs' the second accent. *Yama* 'a mountain' has the first accent, but in such compounds as *yamakaze* 'mountain-wind' and *yamamatsu* 'mountain-fir,' *yama* takes the third accent. Yet in the compounds *higashiyama* 'east-mountain' and *nishiyama* 'west-mountain,' *yama* has the second accent. *Uji* (the name of a district) again is pronounced with the third accent, but in the word *Ujikawa* 'the river Uji' it takes the second accent, while in the compound *Ujibashi* 'the Uji bridge,' it has the first accent.

"In this way all words suffer changes of accent, and if in such cases the original accent were retained, a change of meaning would be the result. Take, for instance, *yamakaze* and *yamamatsu*, the examples just quoted. If *yama* is here pronounced, as in the original word, with the first accent, the meaning will be 'mountain and wind,' 'mountain and fir,' and we shall have in each case two objects, and not one. It is owing to the change of accent that the meaning becomes 'the wind of the mountain,' 'the fir of the mountain.'

But *yama* is composed of the two syllables *ya* and *ma*, *kawa* of the two syllables *ka* and *wa*. If we examine the accent of each syllable separately, we shall see that *ya* has the second accent, *ma* the first, *ka* the second, and *wa* the first. The entire words *yama* and *kawa* have nevertheless their own accents, both taking the first accent. The same principle applies to polysyllabic words such as *himukashi* (*higashi*) 'east' *minami* 'south' etc. But the attempt to distinguish the accent of each of a number successive syllables leads to confusion, and no clear results can be obtained. This is due to the intimate connexion which exists between the sounds of which

a word is composed. There is, however, no uncertainty in deciding the accent of any entire word." *Kotoba no Chikamichi* vol. I. p. 4.

Kitanobe, author of the *Ayuhishō* says that there are three accents in Japanese viz. the *yuki* (going) corresponding to the Chinese 平, the *kayeri* (returning) corresponding to the Chinese 上 and the *tachi* (standing) corresponding to the Chinese 去.

The comparison with Chinese shows that in the above remarks, by accent is meant musical intonation and not a mere emphasis or stress on the word or syllable. In this latter sense, Japanese words have little or no accent.

LETTER-CHANGES.

Elision. The *u* final of adjectives, and of the negative particle *zu* is often elided before the initial vowel of the verb *aru* 'to be.' Thus *nakare* is for *naku are*, *nagakari* for *nagaku ari*, *arazaru* for *arazu aru*.

Other examples of the elision of a final vowel are:—

Tari	for	*te ari.*
Tarai 'a wash-hand basin'	for	*te arai.*
Zaru	for	*zo aru.*
Kakari	for	*kaku ari.*
Sasage	for	*sashi age.*
Nari	for	*ni ari.*
Tari	for	*to ari.*
Mare	for	*mo are.*

Aphaeresis. Especially in poetry the initial vowel of the second part of a compound is frequently removed in order to prevent a hiatus. Thus for *taka-ama no hara*, we have *takama no hara*, for *kamu-atsumari*, we have *kamutsumari*, *tōmari hitotsu* for *tō amari hitotsu* etc.

The same principle is illustrated in the formation of such proper names as *Akashi* for *(Aka-ishi)* and *Ogata* for *(O-agata)*.

Crasis. In the termination *eri* of the perfect tense, the letter *e* is the result of a crasis of the final *i* of the root of the verb with the initial *a* of the verb *aru* 'to be.'

Changes of vowels. The final *e* or *o* of the first element of a compound is sometimes changed into *a*, as in *sakate* for *sake-te*, *shirage* for *shiro-ke*. *I* has become *o* in *konoha* for *kinoha*, *kokage* for *kikage* etc.

In spelling some words, *i* and *u* are used indifferently. Ex. *iwo* or *uwo*, 'a fish,' *iroko* or *uroko*, 'a scale.'

Attraction. The tendency to assimilate the vowels of successive syllables which is common to the Japanese language with the other branches of the same family has been termed attraction. To this tendency are to be ascribed such forms as *ochi-kochi* for *achi-kochi*, *yukamahoshiki* for *yukamihoshiki* and numerous others.

Changes of Consonants. The *nigori.* The most familiar change of consonants is the substitution for a pure consonant of the corresponding impure sound (*nigori*). This occurs when the word beginning with a pure consonant is made the second part of a compound. There is much irregularity in the use of the *nigori*, even the same word sometimes having it, and sometimes not. The following remarks must therefore not be taken in too strict a sense.

1. In forming compound verbs, the *nigori* is not introduced. Ex. *sashi-hasamu*, *shime-korosu*, *musubi-tsukuru*.

2. The second part of most compound nouns takes the *nigori*. Ex. *jō-bukuro*, *suki-gane*, *moto-dsuki*.

3. The second part of the reduplicated plural of nouns nearly always takes the *nigori*. Ex. *Sama-zama*, *shina-jina*, *hito-bito*.

4. Teniwoha suffixed to the perfect and to the negative base take the *nigori:* those suffixed to other forms do not. Ex. *Yuke-ba*, *yuka-ba*, *yuki-te*.

5. Euphony often determines whether a consonant takes the *nigori* or not. Thus in *abura-tsubo*, 'an oil-jar,' it is probably euphony which prevents the *ts* from becoming *ds*.

Assimilation of consonants to succeeding consonants. Those consonants which the spoken language assimilates to the succeeding consonants are in most cases not only left unchanged in writing, but are in reading pronounced as they are written. Thus *shirite*, which in conversation is pronounced *shitte*, should always be written and read *shiri-te*. The spelling *shitsute* is bad for two reasons. It represents the colloquial pronunciation, and it obscures the real origin of the reduplicated form.

The following cases of assimilation belong to the written language.

zan nari	for	*zaru nari.*
mattaku	for	*matsu taku.*
masse	for	*matsu se.*
sessuru	for	*setsu suru.*

The Japanese language dislikes to have successive syllables commencing with the same consonant. To this principle should probably be referred such forms as

wo ba	for	*wo wa.*
arashi	for	*aru rashi.*
za nari	for	*zan nari.*
kana	for	*kanna.*
boshi kugi	for	*boshi gugi.*

The kindred consonants *m* and *b* are used indifferently in spelling some words. Thus we have both *saburau* and *samurau*, *semashi* and *sebashi*, *ukami* and *ukabi*, *kemuri* and *keburi*, *samishi* and *sabishi*.

N is occasionally vocalized into *u*. A familiar example of this is the vocalization of the *n* of the future. In the spoken language it is changed to *u*, which then forms a crasis with the preceding *a* and becomes *ō*.

The written language affords examples of a similar change. Thus *Kōbe*, (written 神戸) the name of the foreign settlement near Hiōgo, is for *kamube* or *kanbe*, the *n* having been changed into *u* and contracted with the preceding *a* into *ō*.

In a few compounds of which *ame* forms the second part, *s* is introduced in order to avoid a hiatus. Ex. *Harusame*, *akisame*.

M is introduced for euphony in *yokumba* for *yoku ba*, *akambo* for *akabito*, etc.

It should be remembered that the sounds *tu*, *ti*, *du*, *di*, *si*, *zi*, and *hu*, are represented in Japanese by *tsu*, *chi*, *dzu*, *ji*, *shi*, *ji*, and *fu*. Hence the variations which take place in inflecting such a verb as *matsu* (*machi*, *matsu*, *mata*, *mate*) are only apparent, and no change of consonant has really taken place.

CHAPTER II.

CLASSIFICATION OF WORDS.

Japanese grammarians divide words into three classes viz:— *Na*, *Kotoba*, and *Tèniwohà*. *Na* means 'name,' and the class of words thus denominated includes the noun, pronoun, and numeral adjective of European grammars. *Kotoba* means 'word.' Under this term are comprised verbs and adjectives. *Teniwoha* is nothing more than four of the particles in commonest use viz. *te*, *ni*, *wo* and *ha* (or *wa*) combined into one word. Under this designation are included the article and preposition, together with the terminations of verbs and adjectives.

This classification accords well with the structure of the Japanese language. It rests on a division of words into principal and subordinate parts of speech, principal words being subdivided into uninflected (*na*) and inflected (*kotoba*). There is, however, no good reason why this subdivision should not be made to extend to the subordinate parts of speech, viz:—Particles and Terminations or *Teniwoha*. If this be done, we shall have four classes of words, as follows —

I. Uninflected Principal words (*na*).
II. Inflected Principal words (*kotoba*).
III. Uninflected Subordinate words
IV. Inflected Subordinate words } (*teniwoha*).

With this modification the classification of the Japanese Grammarians has been adopted in the present treatise.

In the *Kotoba no chikamichi*, *na* are called *i-kotoba* or 'words which remain at rest' as opposed to *hataraki-kotoba* or 'words of action' the term which in this treatise has been applied to the *kotoba* of older writers. By 'rest' and 'action' are here meant 'want of inflection' and 'inflection,' and *hataraki* 'working' or 'action' has no reference to the usual meaning of verbs as expressing actions.

CHAPTER III.

UNINFLECTED PRINCIPAL WORDS.

In this class of words are included the noun, pronoun, and numeral adjective of European grammars. Many words which it is convenient to render in English by other parts of speech are in Japanese nouns. Cases of this kind are especially numerous among words of Chinese origin, all of which are uninflected, and must therefore be taken to belong to this class, by whatever parts of speech it may be convenient to translate them in English. Thus *ima* 'now' is really a noun, as its derivation shows. It is compounded of *i* the root of *iru* 'to be present,' and *ma* 'a space,' the literal meaning being 'the present space.' *Koko* 'here' is also a noun as is shown by its allowing the case-signs *no*, *ni* etc. to be appended to it. Such Chinese words as *shinjō* 'to offer respectfully,' *goran* 'look,' although often used alone, require some such verb as *nasaru* or *suru* 'to do' to be understood in order to make the sentence grammatically complete, and are therefore really nouns.

Words of this class have, properly speaking, no declension. Distinctions of number and case, when expressed at all, are indicated by means of certain particles placed after the words, which themselves suffer no change.

THE NOUN.

Nouns may be divided into Simple, Derived and Compound nouns.

Simple or Underived nouns require no remark.

Derivative nouns are not very numerous. The most commonly met with are Abstract nouns formed by adding *sa*, *ke* or *mi* to the roots of adjectives.

Abstract nouns in *sa* are found both in books and in the spoken language. Ex. *Takasa* 'height,' from *taka*, root of *takaki* 'high'; *omosa* 'weight,' from *omo*, root of *omoki* 'heavy.'

Abstract nouns in *ke* and *mi* are rare in the spoken language. *Ke* is identical with *ki* 'spirit.' Ex. *Nanige naku* 'as if nothing were the matter,' *abunage* 'an appearance of danger.'

Most nouns formed by adding *mi* to the roots of adjectives may have either an abstract or a concrete signification. Thus *takami* may mean either 'height' or 'a high place,' *fukami* either 'depth' or 'a deep place.' The English words 'height' and 'depth' present the same ambiguity.

A few abstract nouns are formed by adding the termination *ra* to the roots of adjectives. E.g. *Wabishira* 'misery' from *wabishi* root of *wabishiki* 'miserable.'

COMPOUND NOUNS.

Compound nouns may consist

1st. Of two nouns, as *kazaguruma* a 'windmill,' from *kaze* 'wind' and *kuruma* a 'mill'; *kawabata* a 'riverside,' from *kawa* a 'river' and *hata* a 'side':

2nd. Of the root of an adjective followed by a noun, as *kurombo* a 'negro,' from *kuro*, root of *kuroki* 'black,' and *hito* 'a man'; *akagane* 'copper,' from *aka*, root of *akaki* 'red,' and *kane* 'metal':

3rd. Of a noun followed by the root of an adjective, as *tomobuto* 'big stern' (a kind of boat) from *tomo* 'the stern' and *futo*, the root of *futoki* 'thick.'

4th. Of the root of a verb and a noun, as *norimono* 'a travelling chair,' from *nori*, root of *noru* 'to ride' and *mono* 'a thing': or

5th. Of a noun and the root of a verb, as *monoshiri* 'a scholar,' from *mono* 'a thing' and *shiri*, root of *shiru* 'to know'; *midzuire* 'a water holder,' from *midzu* 'water' and *ire*, root of *ireru* 'to put in.'

HYBRID COMPOUNDS.

Hybrid Compounds (compounds of which one element is of Chinese and the other of Japanese origin) are much commoner in Japanese than in European languages.

Example. *Ju-bako* 'a nest of boxes made to pile up one on the top of another' from *ju* a Chinese word meaning 'to pile up' and *hako* the Japanese word for 'box.'

Other examples are *oboye-chō* 'a note book,' *haretsu-dama* 'a shell,' *jō-bukuro* 'an envelope.'

HONORIFIC PREFIXES.

Amongst compounds should be reckoned nouns with one of the honorific particles *o*, *on* or *mi* prefixed.

O as a honorific prefix can scarcely be said to belong to the written style. It is generally used with words of Japanese origin, but to this rule there are numerous exceptions, as *o rusu* 'absent,' *o yaku shō* 'the honorable public office,' *o taku* 'the honorable house' *i.e.* 'your house.'

On is substituted for *o* in the epistolary style.

Mi is prefixed to words relating to *kami* (gods of the native mythology) or to the Mikado. Examples. *Miko* 'a prince,' *misu* 'the semi-transparent screen hung before the Mikado on public occasions,' *mikoto* 'a deity.' *Mi* is prefixed to Japanese words only. *O*, *on* and *mi* are different forms of the same root *omi*, which is also identical with *ō*, the root of the adjective *ōki* 'great. *O* is obtained by vocalizing the *n* of *on* into *u*, the *oü* being then contracted into *ō*.

Before Chinese words, the honorific prefixes *go* or (*giyo*) *ki*, *son* etc. are used.

GENDER.

Amongst compounds should also be reckoned nouns with the prefixes *o* or *on* 'male,' and *me* or sometimes *men* 'female.

Examples.

O-muma horse.	*Me-muma* mare.
O-shika stag.	*Me-shika* hind.
On-dori cock.	*Men-dori* hen.

Under the head of compounds there remains to be noticed a kind of plural formed in the case of a few nouns by a repetition of the word. These forms have never exactly the same force as the plurals of European languages, nor is their meaning precisely the same in every case. 'Every' 'all kinds of' before the noun, are the most usual renderings.

Examples.

Kuni 'a country'	*Kuniguni* 'every country.'
Hito 'a man'	*Hitobito* 'all sorts of men.'
Tokoro 'a place'	*Tokorodokoro* 'various places.'
Toki 'a time'	*Tokidoki* 'sometimes.'
Tabi 'a time'	*Tabitabi* 'time after time' 'often.'
Shina 'an article'	*Shinajina* 'all kinds of articles,' 'an assortment.'

In almost every case the first letter of the second part of these compounds takes the *nigori*, if it be a letter which admits of it.

PRONOUNS.

The distinction of person which holds so prominent a place in the Aryan languages is unknown in Japanese. The verb has no grammatical inflections to indicate person, and although there are words

corresponding in meaning to the pronouns of other languages, their grammar is the same as that of nouns, and the idea of placing them in a separate class has not even suggested itself to the native grammarians. To the mind of a Japanese, there is only one person, the third.

The use of personal pronouns is much more restricted in Japanese than in English. As in Latin and Greek, they are used not as mere signs of the person of the verb, but in order to prevent ambiguity, or in cases where there is an emphasis upon them. Thus 'I will go' 'He does not know' are in Japanese simply *yukan, shiradzu.* But where the pronouns are emphasised, as in the following sentence, they must be expressed in Japanese.

Ko onna naraba,	If the child is a girl,
waga ko ni sen,	I will make it *my* child,
onoko naraba, nanji	if it is a boy, do *you*
yumiyatori ni nashi tate yo.	educate him for a soldier.

Where personal pronouns are wanting, the person of the verb may usually be inferred from the presence of honorific forms indicating the second person, or of humble forms showing that the first person is meant.

The various modes of indicating the plural are but rarely had recourse to in the case of nouns, but with pronouns it is the rule to employ the reduplicated form, or to add one of the plural affixes when two or more persons or things are meant.

PERSONAL PRONOUNS.

List of the more common personal pronouns.

Pronouns of the 1st. person.

Ware (plural *warera, wareware* or *waredomo*) is the most common word in the written language for the pronoun of the first person. It is the word most commonly used to translate the Chinese character 吾. In the spoken language *ware* is used by persons of high rank in addressing their inferiors. *Ore*, a corrupt form of *ware*, is commonly used in speaking by the lowest classes.

Waga is formed by the addition of the possessive particle *ga* to *wa*, the same root which appears in *ware*, but it has commonly the meaning 'one's own' without any special reference to the first person. Thus *waga ko* may mean not only 'my own child,' but 'his own

child,' or generally, 'one's own child.' For *waga* the old language has sometimes *aga*.

Watakushi (plural *watakushira* or *wutakushidomo*) is in the spoken language the commonest word for the pronoun of the first person. It is used in addressing equals or superiors. *Watakushi* corresponds to the Chinese 私 and like it has also the meaning 'selfishness.' Thus *watakushi no kokoro* may mean either 'my heart,' or 'the heart of self' i.e. selfishness. *Watakushi* is not found in the more ancient literature. Vulgar forms of *watakushi* are *washi*, *watashi*, *wachi*, etc.

Yatsugare, connected with *yakko* 'a slave,' 'a servant,' is peculiar to the written language. It is a very humble form of expression.

Soregashi means properly 'a certain person,' 'somebody,' but the written language often uses it as equivalent to *watakushi*.

The above are Japanese words: the following words of Chinese origin are also used as pronouns of the first person.

Chin 朕 is the word for 'I' used by the Mikado in his official character.

Shin 臣 is the converse of *chin*. It is the word used in petitions to government, and in addressing persons of high rank. It is usually preceded by the character 愚 *gu*, 'stupid.'

Yo 予 is peculiar to the written language. It is mostly used in addressing inferiors, but it may also be used to equals.

Sessha 拙者 'the awkward person,' is a word sometimes used in the official epistolary style, usually in addressing inferiors. It is not often heard in conversation, except when the speaker wishes to take a dignified tone. In the spoken language it implies no assumption of superiority. *Sessha* is commonly used in the dialect of the province of Aidzu as a substitute for *watakushi*.

Boku 僕 'servant,' corresponds to the Japanese *yatsugare*. It is a very humble word.

Pronouns of the 2nd. person.

Nanji (plural *nanjira*) corresponds to the Chinese 汝. It is used in addressing inferiors. *Nanji* is confined to the written language.

Sonomoto (sometimes *socomoto* or *sonohō*) is much used in the epistolary style. It is not employed in addressing superiors.

Kimi 'lord,' corresponds to the Chinese 君. It is a respectful term, and is seldom used towards persons in an inferior station.

Kimi is the commonest word for 'you' in Japanese erotic poetry. It is also used in the spoken language, but only by persons of the educated classes in addressing one another.

Nushi 'master' sometimes occurs in modern popular poetry as the equivalent of *kimi*. In the spoken language, it is a contemptuous form of expression.

Omaye, omaye san, ommayesama. These words do not belong to the literary language. *Ommayesama* is the expression for 'you' in letters written by persons of the lower classes.

Imashi has the same weight as *nanji*. It is rarely used.

Kisama is a hybrid word composed of the Chinese honorific prefix *ki* 貴 'noble,' and the Japanese *sama* 'sir.' *Kisama* occurs frequently in the epistolary style, and although not employed in addressing superiors is by no means an impolite word. In the spoken language it implies extreme contempt.

Anata in the sense of 'you' does not belong to the written language.

Kikun 貴君 'noble lord' is a Chinese word. It is used is addressing superiors or equals and corresponds to *anata* of the spoken language. It is common in the epistolary style.

Ki kō 貴公 like *kisama* is in the written language a respectful word, but in the spoken language only used in addressing inferiors. It is a Chinese word.

Pronouns of the 3rd. person.

Are (plural *arera*) 'he, she or it,' 'they.'

For *are wa* an archaic and poetical form is *awa*, *Ano* should be distinguished from *are no*, *ano* being an adjective, *are no* the possessive case of *are*. Thus *anohito* means 'that man,' 'he,' while *are no hito* means 'his or her man.'

Kare plural *karera* also means 'he, she or it,' they.' It differs from *are* in the same way as the Latin *is* differs from *ille*. There is the same distinction between *kano* and *kare no* that there is between *ano* and *are no*. *Kano* may generally be translated 'a certain,' e.g. *Kano tokoro ni* 'in a certain place.' Just as *awa* is archaic and poetical for *are wa*, *ko wa* is archaic and poetical for *kare wa*.

Ano hito, ano okata. For *are* and *kare*, the spoken language often substitutes the more respectful words *ano hito* and *ano okata*. *Kare*, *kano* are not used in the spoken language.

DEMONSTRATIVE PRONOUNS.

Kore, kono 'this,' 'that which is here.' *Kore* (plural *korera,*) is the substantive form. It is of all genders. The adjectival form is *kono,* which is distinguished from *kore no* in the same way as *are* from *are no,* the one being an adjective, the other the possessive case of a noun. *Ko wa* is an archaic and poetical form sometimes used for *kore wa.*

Sore, sono 'that,' 'that which is there.' *Sore* (plural *sorera,*) is the substantive form. It is of all genders, but like *kore* is mostly neuter, persons being indicated by the personal pronouns. *Sono* is the adjective form. The root *so* appears in *so wa,* an old form for *sore wa. Sore* is properly speaking a pronoun of the second person, and mostly refers to something situated near to, or in some way connected with the person addressed, while *kore* is of the first person, and relates to objects close to, or connected with the speaker. Hence the use of *sonata* (for *sono kata* 'that side') *soko (sono tokoro)* as pronouns of the second person. *Sono* is very commonly equal to the English possessive pronoun 'your.' *Sore, sono* refer to a thing just mentioned, it being conceived as present to the mind of the person addressed.

In Chinese the character 夫 is not unfrequently found in a detached position at the beginning of a chapter. The corresponding Japanese word *sore* should not be used in this way.

Examples of *Kore* and *Sore.*

Kore yoki koto nari.	This is a good thing.
Tatsu no kubi ni itsu iro ni hikaru tama ari, sore wo torite tamaye.	In the dragon's head there is a jewel which shines with five colours; *it* take and give to me.
Kowa kotomono no kawa nari.	This is the skin of a different animal.

INTERROGATIVE PRONOUNS.

Tare, 'who,' is used of persons only. *Dare* is the modern and colloquial form of the same word. The root form *ta* is retained by the old language in the expressions *ta zo, ta ga.*

Nani, 'what,' is used of things only. The same root appears in *naze, nado,* and other words.

Idzure 'who or which among a number' (Fr. *lequel*) is used for both persons and things. The modern colloquial form of this word is *dore*, and in the modern forms of the other derivatives from this root, a similar change occurs. *Idzuchi*, for example becomes *dochi*, *idzuko*, *doko*, etc.

Classical Japanese does not recognize the meaning 'at any rate,' which the spoken language and later writers often attach to *idzure*.

Examples of Interrogative Pronouns.

Kono kawa no na nani to mōsu?	What is the name of this river?
Kono omina tazo to tōu.	He inquired who this woman was.
Idzure ni mo are.	Be it whichsoever it may.

The following table of some of the pronouns mentioned in the preceding pages may be found useful.

	Root	Noun	Adjective	Adverb denoting place to which	Adverb denoting place in which
He (*ille*)	*a*	*are*	*ano*	*achi (ra)*	*asuko (ra)*
He (*is*)	*ka*	*kare*	*kano*	—	*kashiko (ra)*
This	*ko*	*kore*	*kono*	*kochi (ra)*	*koko (ra)*
That	*so*	*sore*	*sono*	*sochi (ra)*	*soko (ra)*
Who	*ta*	*tare*	—	—	—
„	*da*	*dare*	—	—	—
Which	—	*idzure*	—	*idzuchi (ra)*	*idzuko (ra)*
„	—	*dore*	—	*dochi (ra)*	*doko (ra)*

The plural suffix *ra* is added when it is meant to convey an idea of greater indefiniteness. Thus *dokora* may be translated 'whereabouts.'

INDEFINITE PRONOUNS.

The Interrogative Pronouns become Indefinite Pronouns by the addition of the particles *ka* or *mo*. Thus *tare ka* means 'some one,' *tare mo* 'any one,' *nani ka* 'something,' *nani mo* 'anything,' and so on. Other words used as indefinite pronouns are —

Hito which literally means 'man,' and corresponds to the French '*on*,' or the English 'some one,' 'people.' It may also mean 'other people.' Ex. *Hito no uwasa shichi ju nichi nari*, 'The talk of the world is for seventy days.'

Soregashi originally meant 'a certain person,' but has come to be merely a humble way of saying 'I,' (like the Chinese *meu* 某.)

Nanigashi 'a certain person,' the 'somebody' is used when a person's name is not known, or is purposely left unindicated.

REFLEXIVE PRONOUNS.

Onore 'self.' With the genitive particle *ga* the final syllable is dropped as in the phrase *onoga waruki koto* 'one's own faults.' The adverbial phrase *onodzukara* 'of oneself,' 'spontaneously' is in frequent use. The *dzu* is here the genitive particle *tsu* with the *nigori*. A common synonym of *onodzukara* is *midzukara*. The *mi* of this word is the noun *mi* meaning 'body.'

Watakushi is used by later writers in the meaning 'self.'

Waga is properly a pronoun of the first person, but it is frequently made equivalent to 'one's own,' and used in all persons.

Jibun and *Jishin* are Chinese words for 'self.' They are much used in the spoken language.

RELATIVE PRONOUNS.

The Japanese language has no relative pronouns, nor indeed relative clauses at all. What would be a relative clause in English is in Japanese made an attributive clause, and like all other attributives, placed before the noun which would in English be the antecedent. The verb in this case is put in the attributive form. Thus 'the man who comes' is in Japanese *kuru hito*, 'the man who came yesterday' *kino koshi hito*.

The construction in which *tokoro no* occurs in rendering relative clauses is merely a literal translation of the Chinese idiom, and should not be employed in Japanese compositions, or in speaking. Thus 'the man who comes' is not *kuru tokoro no hito*, which is an inelegant and useless circumlocution, but simply *kuru hito*.

NUMERALS.

The Japanese language has two series of numerals, the one consisting of words of native origin, the other composed of Chinese words.

	Japanese		Chinese
1	*Hitotsu*	一	*Ichi*
2	*Futatsu*	二	*Ni*
3	*Mitsu*	三	*San*
4	*Yotsu*	四	*Shi*

	Japanese		Chinese
5	*Itsutsu*	五	*Go*
6	*Mutsu*	六	*Roku*
7	*Nanatsu*	七	*Shichi*
8	*Yatsu*	八	*Hachi*
9	*Kokonotsu*	九	*Ku*
10	*Tō*	十	*Ju*
11	*Tō'mari hitotsu*	十一	*Ju ichi*
12	*Tō'mari futatsu*	十二	*Ju ni*
20	——	二十	*Ni ju*
30	*Miso*	三十	*San ju*
40	*Yoso*	四十	*Shi ju*
50	*Iso*	五十	*Go ju*
60	*Muso*	六十	*Roku ju*
70	*Nanaso*	七十	*Shichi ju*
80	*Yaso*	八十	*Hachi ju*
90	*Kokonoso*	九十	*Ku ju*
100	*Momo*	百	*Hiaku*
500	*Io*	五百	*Go hiaku*
800	*Yao*	八百	*Hap piaku*
1000	*Chi*	千	*Sen*
10,000	*Yorodzu*	萬	*Man*

The numerals of the Japanese series from eleven upwards are now obsolete.

Yorodzu is still in use in the sense of 'a large number.'

Larger numbers than those in the above table are expressed by multiples of *man*. Ex. 150,000; *ju go man*.

In numerals consisting of several words, the same order is followed as in English. Ex. 1868, *Sen hap-piaku roku ju hachi*.

The numerals of the Japanese series up to ten inclusive are used before Japanese words. In this position they are frequently written without the final syllable *tsu*. Thus we may say either *futa tose* or *futatsu tose* 'two years.' The former expression is probably of the nature of a compound, while in the latter, I take the *tsu* to be identical with the genitive particle *tsu*. In the spoken language the

meaning of the *tsu* has been forgotten, and hence we often hear such expressions as *futatsu no toshi.*

The Chinese numerals up to and including ten, are used exclusively before Chinese words. The Chinese words which occur in this position are monosyllabic, and are usually either names of weights or measures, or belong to the class of auxiliary numerals described below.

AUXILIARY NUMERALS.

Instead of joining the numeral immediately to the noun, the Japanese language almost always prefers to use what I have ventured to call Auxiliary Numerals. These correspond to such English phrases as 'six head of cattle,' 'two pair of shoes,' 'five sail of ships.' These phrases will be in Japanese respectively *ushi rop piki, hakimono ni soku* and *fune go sō.* Auxiliary numerals are mostly of Chinese origin, and lists of them are given in most Chinese grammars. A few are Japanese as for instance *hashira* used for the gods of the native mythology, as in the phrase *futa hashira no kami* 'two gods.' Another example of a Japanese auxiliary numeral is *tomai*, used for warehouses as *kura futa tomai* 'two warehouses.' The Auxiliary numerals may either precede or follow the noun in the manner illustrated in the last two examples.

Examples of Auxiliary Numerals.

Koko ni shō nin ichi nin ari.	There is one merchant here.
Ushi sem biki Hiogo omote ni goza sōrō. (Epistolary style)	There are one thousand head of cattle at Hiogo.
Kojiki san nin.	Three beggars.

ADVERBS.

Amongst *na* or uninflected words are numerous adverbs.

Examples.

Ito	very	*Amari*	too
Hanahada	very	*Koko*	here
Ima	now	etc.	etc.

The grammar of words of this description requires no remark. Most, if not all of them are really nouns, as is shown by their being occasionally followed by *ni, no* or other case suffixes.

INTERJECTIONS.

As in other languages, interjections have no grammar.

CHAPTER IV.

INFLECTED PRINCIPAL WORDS.

(*Kotoba* or *Hataraki-kotoba.*)

This class of words corresponds to the 'verb' and 'adjective' of the grammars of European languages, but this statement must be taken with limitations which will be understood from the following observations. The reader had better at once discard from his mind any notions of the functions of inflection which he may have acquired by the study of European languages. In Japanese, inflection has nothing to do with voice, mood, tense, person, gender, number, or case. Instead of a passive voice, Japanese verbs have derivative verbs with a conjugation resembling that of active verbs; mood and tense are indicated by *teniwoha* or suffixes; person is only occasionally and indirectly intimated by the use of honorific or humble particles; gender is denoted by compounds similar to the English words 'he-ass,' 'she-ass,' and number and case are expressed, if at all, by suffixes or particles distinct from the noun, which as has been already stated, is never inflected.

In the Japanese language, the principal office of inflection, as distinguished from the addition of suffixes, is to give to the same root the force of a different part of speech according to the inflection employed. In Latin, and even in English, inflection has to a limited extent the same function. Thus from the verbal root *fac*, we have *facit*, a verb, *facere*, which is virtually a noun, and *factus*, which is an adjective, and in English the same root *lend* appears as a verb in *lends* and in the participle *lending* as an adjective or a noun according to circumstances. The extent to which this system is carried, is one of the chief distinctive features of Japanese grammar. Not only have all verbal and adjectival roots forms in which they appear successively as nouns, adverbs, adjectives, and verbs, but the suffixes indicative of tense, etc. have inflections by which they are affected in the same manner.

Inflection has a second function, and that is, to provide bases to which are added the suffixes or *teniwoha*. The form for which the term 'Negative Base' has been adopted in this treatise is employed solely for this purpose, and each of the four other forms, although at times a separate and independent word, may also be a mere base to which certain suffixes are attached.

The following table gives a synoptical view of all the inflections of which Japanese words are capable. It should be studied in connection with the table of terminations given at the close of Chapter VII.

TABLE OF INFLECTIONS.

	Verbal Roots.							Adjectival Roots.	
	Regular.			Irregular.					
	Conjugation I. *kashi*, 'lend'	Conjugation II. *tabe*, 'eat' *deki*, 'can'	Conjugation III. *mi*, 'see'	*ari*, 'be'	*ki*, 'come'	*shi*, 'do'	*ini*, 'go away'	Conjugation I. *yo*, 'good'	Conjugation II. *ashi*, 'bad'
Root or Adverb.	*kashi*	*tabe* *deki*	*mi*	*ari*	*ki*	*shi*.	*ini*	*yoku*	*ashiku*
Conclusive Form or Verb.	*kasu*	*tabu* *deku*	*miru*	*ari*	*ku*	*su*	*inu*	*yoshi*	*ashi*
Attributive or Substantive Form.	*kasu*	*taburu* *dekuru*	*miru*	*aru*	*kuru*	*suru*	*inuru*	*yoki*	*ashiki*
Base for Neg. and Future Forms.	*kasa*	*tabe* *deki*	*mi*	*ara*	*ko*	*se*	*ina*	*yoku*	*ashiku*
Perfect.	*kase*	*tabure* *dekure*	*mire*	*are*	*kure*	*sure*	*ine* or *inure*	*yokere*	*ashikere*

PRINCIPAL PARTS OF THE VERB.

Root or Adverb. The verbal roots *kashi*, *tabe*, etc. are the forms which are found in composition with nouns and adjectives. In corresponding positions, the short forms of the adjectival roots viz. *yo*, *ashi* are used, and not *yoku ashiku*. The forms *yo* and *ashi* are also found occasionally as nouns, as in the phrase *Shiro no Satsuma jōfu* 'white Satsuma fine cloth.'

1st. The root may be a noun. Ex. *Yorokobi* 'joy,' root of *yorokobu* 'to rejoice,' *mawari* 'circumference,' root of *mawaru* 'to go round.' In the phrase *Ī mo owaradzu* 'without even finishing his say,' *ī*, the root of *iu* 'to say' is a noun. The forms in *ku* of adjectival roots are sometimes nouns, although more rarely than the corresponding forms of verbal roots. Ex. *Nawo nogaregataku wa* 'a thing which it is still more difficult to escape from.' In their capacity as nouns, these forms may have affixed to them suffixes indicative of case etc. in the same way as other nouns.

2nd. This form may be an adverb. Ex. *Chikaku hashiri kitari* 'he has come near running.' Here both *chikaku* and *hashiri* stand in precisely the same relation to *kitari*. Both words describe the manner of his coming. This is the most usual force of verbal roots when compounded with other verbal or with adjectival roots. It is the use of the root as an adverb which has suggested the term applied to it in the *Kotoba no Chikamichi* viz. *zoku-yō-gen* 續用言 which means 'word joined to inflected words.'

3rd. A most important function of the root is described in the term invented for it by another native grammarian viz. *ren-yō-gen* 連用言 or 'word coördinated with inflected words.' It is a rule of Japanese syntax that when two or more verbs or adjectives are coördinated in the same sentence, the last only receives the inflection or suffix which properly belongs to all, those which precede being placed in the root form.

Examples.

Chi sake, yama ochi-iri, kawa sakashima ni nagaru.	The earth gapes, mountains collapse, and rivers flow backwards.

Here *sake* and *ochi-iri* are put instead of the conclusive forms *saku* and *ochi-iru*, the last verb only of the series viz. *nagaru* retaining the inflection of the conclusive form.

Dorogawa ni shōzuruwa, niku akaku, abura ōshi.	As to those which are produced in muddy streams, their flesh is red, and their oil plentiful.
Sunagawa ni shōzuru wa, niku shiroku, abura sukunashi.	As to those which are produced in sandy streams, their flesh is white, and their oil scanty.

In the above examples *akaku, shiroku* are put instead of the conclusive forms *akashi, shiroshi*, the conclusive form appearing in the adjective *ōshi* which closes these sentences.

Kewashiku takaki tokoro. 'A steep and high place.' In this phrase, both *kewashiku* and *takaki* are epithets of *tokoro*, but by the rule above stated, only the last, viz. *takaki*, takes the appropriate inflection i.e. that of the attributive form.

The several elements of compound verbs are often coördinated in this way.

4th. A number of the suffixes or *teniwoha* are attached to the root-form as a base. A list of these suffixes with the conjugation of those which are inflected, is given in Chaps. VI and VII.

With respect to adjectival roots, it is to be observed that few of the suffixes are attached to them directly. The verb *aru* 'to be' generally intervenes.

Conclusive Form. This form has been termed variously by Japanese writers *kiruru kotoba, zet-tei-gen* 截定言 or *sai-dan-gen* 絶斷言 literally 'cutting,' 'determining,' or 'decisive word.' These epithets have reference not only to the force of the conclusive form which is the same as that of our indicative mood, but to the position which it always occupies at the end of a sentence. Strictly speaking, the conclusive form is not of any tense. In the sentences *kawa nagaru, kawa fukashi*, the properties 'flowing' and 'depth' are predicated of the river without reference to time, and it is only from the context that one can judge whether time past, present, or future is intended. But as the past and future are generally indicated by suffixes, the present tense is in the majority of cases the most suitable translation for the conclusive form of verbal or adjectival roots. Thus, in the absence of any indication to the contrary in the context, the above phrases would be translated 'the river flows' 'the river is deep,' although it is quite possible that the context may

render it desirable to translate them 'the river flowed' or 'the river will flow,' 'the river was deep' or 'the river will be deep.'

The want of a proper system of punctuation in Japanese books often renders it difficult for the beginner to distinguish where one sentence ends, and another begins. The only remedy for this lies in his making himself familiar with the conclusive form both of the original verbal and adjectival roots, and of the inflected *teniwoha* or snffixes.

Examples of Conclusive Form.

Nochi no hito no sadame wo matsu.	I await the decision of posterity.
Tora wa ningen wo tabu.	The tiger eats men.
Kono teniwoha ni futa kokoro ari.	This suffix has two meanings.
Kono hataraki-kotoba ito ōshi.	These inflected words are very numerous.
Omune ya ni onaji.	Its general meaning is the same as that of *ya*.

A few adverbs are obtained by reduplicating the conclusive forms of verbal roots. Ex. *Osoru-osoru* 'tremblingly,' *yuku-yuku* 'as time goes on,' 'while on our way.'

For the suffixes to this form see Chaps. VI and VII.

———o———

NOTE—The conclusive form has almost entirely disappeared from the modern form of the spoken language. In the case of verbs, its place has been usurped by the attributive form. The auxiliary verb *masu* is perhaps the only case in which it has been retained, and even here it is confounded with the attributive form *masuru*. The forms in *ki* and *shi* of adjectival roots have in the spoken language lost the letters *k* and *sh* so that there is no longer any distinction between them. For instance *shiroki* and *shiroshi* have become alike *shiroi*. An exception is *nashi*, the uncontracted conclusive form of the negative adjective, which is not unfrequently used in the spoken language, although *nai*, the contracted form, which is undistinguishable from *nai*, the attributive form, is more common. In some of the provincial dialects, the old conclusive forms of adjectives are still in use.

THE ATTRIBUTIVE OR SUBSTANTIVE FORM.

This form is denominated in the *Kotoba no Chikamichi*, *zoku-taigen* 續體言 or 'word joined to nouns' i.e. adjective, and other

names of a similar purport have been invented for it by other native writers on grammar.

1. This form may be an adjective. In the case of verbal roots, it then corresponds to the participle in *ing* of English verbs, but it may often be translated by placing the verb in a relative clause. Like the conclusive form, it is of no tense, and the context must decide whether in translating it, the present, past, or future tense should be employed.

The attributive of some active transitive verbs is commonly used where the derivative, passive or intransitive verbs seems more appropriate. Ex. *Shiranu kuni* 'an unknown country,' *wakaranu koto* 'unintelligible things,' 'nonsense,' *Denkichi to mōsu mono* 'a man called Denkichi.

Examples of Attributive Form as Adjective.

Noki chikaku tobu hotaru.	The firefly that flies near the eaves.
Owan to susumu toki.	When he started in pursuit.
Inuru ju ichi nichi.	The past 11th. (day of the month.)
Yuku ye naku.	Without any place to go to.
Tametomo no yuku ye shirezaru koto.	His not being able to learn where *Tametomo* had gone to.
Yoki hito.	A good man.
Uwo ōki kawa.	A river in which fish are plentiful.

2. This form has, as a noun, two significations. *Kasu* for example, may mean either 'the person or thing who lends,' or 'the act of lending'; *yoki* may mean 'good persons or things,' or it may mean 'goodness.' In other words, *kasu* may be the equivalent either of *kasu mono* or of *kasu koto*; *yoki* may correspond in meaning to either *yoki mono* or *yoki koto*. It will be observed that in neither of these senses has the attributive form the same meaning as the root, which may also be used as a noun.

Examples of Attributive Form as Noun.

Zoku-tai-gen yori ukuru wa.	Those (teniwoha) which are attached to the attributive form.
Tattoki mo iyashiki mo.	Both noble and mean persons.
Hodokosu ni mo, shimatsu ni mo.	Both in liberality and in economy.
Kami ichi mai ni te mo su-	Fearing the throwing away of

tsuru wo osorete.	even a single sheet of paper.
Kono ji wo mochiuru wa ayamari nari.	The use of this character is an error.
Hi no hikari ni sono hire wo hiramekasuru wa hata wo furu gā gotoshi.	Its causing its fins to glisten in the sunlight is like the waving of a flag.
Wadzurawashiki made ō-shi.	They are numerous in so far that they are troublesome. i.e. They are so numerous as to be troublesome.

3. This form takes the place of the conclusive form when preceded by *zo*, *ya* or an interrogative. This rule is explained more fully in Chapter IX.

Examples.

Otonashi gawa to zo tsuini nagare-idzuru.	It is into the river Otonashi that it at last becomes as it flows out.
Kore zo medetaki.	It is this that is beautiful.

4. The Japanese grammarians give a table of the suffixes which may be attached to this form as base, but most of them are merely case suffixes etc. added to it in its capacity as a noun.

Base for Negative and Future Suffixes. This base never constitutes a complete word by itself. It is only found associated with the negative and future suffixes. It is termed in the *Kotoba no Chikamichi*, *shō-zen-gen* (將然言) or 'future form,' and is opposed to the *ki-zen-gen* (既然言) or 'past form,' as the perfect is termed in the same treatise. The *San-in-kō* says that this form *imada shikarazaru ni mochiu* 'is used for events which have not yet taken place' a description which seems more appropriate than the *shō-zen gen* of the *Chikamichi*, as it would apply to the negative as well as to the future.

For the suffixes attached to this base, see Chaps. VI and VII.

PERFECT.

In the ordinary written language, verbs of the first conjugation have a perfect formed by adding *aru* to the root, the final *i* of which along with the initial *a* of *aru* forming a crasis and becoming *e*. Like the conclusive form of the verb, this perfect is not a tense. It merely indicates the completion of an act, and gives no clue to the time, present, past, or future when the completion is supposed to take place.

The form at present under consideration is regarded by native grammarians as identical with the perfect in *eri* of the ordinary written language. Hence the term *ki-zen-gen* applied to it in the *Kotoba no Chikamichi* and which has been explained above in speaking of the base for negative and future forms. The final *ri* has been dropped as in many other instances.*

The most ancient monuments of the language afford instances of this form standing by itself as a perfect, but the ordinary written language employs it in the following two cases only.

1. When preceded by *koso*, this form is used at the end of a sentence instead of, and as equivalent to, the conclusive form, (see Chap. IX.) Hence it has been termed by a native grammarian *koso no musubu kotoba*, or 'form conjoined with *koso*.'

Examples.

Kore koso tama nare.	It is this, and this only, that is the jewel.
Yone koso yokere.	It is rice only that is good.

2. This form is more familiar as the base, to which are added the conditional and concessive particles *ba*, *do* or *domo*. Here it has its true force as a perfect, as will be seen by a comparison of such forms as *yukeba* 'since he has gone' or 'if he has gone,' with *yukaba* 'if he go' or 'if he should go.'

In the first conjugation of verbs and in the irregular verb *aru*, this form coincides with that of the imperative mood. Ex. *Yuke* 'go'! *nakare* (for *naku are*) 'let it not be'!

For the mode in which the imperative is formed in other conjugations, see under the suffixes *yo* and *zo*.

CONJUGATIONS.

There are three conjugations of verbal, and two of adjectival roots.

First Conjugation of Verbs. To this conjugation belongs the great majority of underived verbs. It is distinguished by having a

* The loss of the *ri* or *ru* final of the verb *aru* 'to be' is exemplified in such written forms as *miyezanari* for *miyezaru nari*. In the spoken language, *ru* has been lost in *ta* (for *tari*) of the past tense, the *na* of such words as *kireina*, and in such forms as *waruka* (for *waruku aru*) of the Nagasaki dialect, and *attake* (for *ari-tari-keri*) of the Yedo dialect.

form for the negative base distinct from the root, and by the circumstance that the inflections involve no increase in the number of syllables of the root.

Second Conjugation of Verbs. The number of underived verbs of this conjugation is small, but it comprises all passive and most causative verbs. The Japanese grammarians make of it two conjugations, drawing an unnecessary distinction between verbs whose root ends in *i*, and those whose root ends in *e*.

In the second conjugation, the root and the negative base are identical in form, and the attributive form and the perfect contain one syllable more than the root. In the spoken language, the attributive form and perfect of verbs in *i* of this conjugation terminate in *iru*, *ire*, and the same forms of verbs in *e* end in *eru*, *ere*.

These forms are not entirely foreign to the written language, and there is reason to believe that they are really older than the classical forms in *uru*, *ure*. The verb *keru* 'to kick' never assumes the form *kuru*.

Third Conjugation of Verbs. The third conjugation differs from the first in having the negative base the same as the root, and from the second, in having the conclusive undistinguishable from the attributive form. The following list contains all the verbs of this conjugation. It will be observed that they have without exception monosyllabic roots.

Kiru		to clothe.
Niru		to resemble.
Niru		to boil.
Hiru		to dry in the sun.
Hiru		to winnow.
Miru		to see.
Iru	(イル)	to shoot with a bow.
Iru	(イル)	to melt.
Iru	(居ル)	to dwell.

IRREGULAR VERBS.

Aru 'to be.' The conjugation of *aru* differs from that of verbs of the first conjugation only in the conclusive form, which is *ari* instead of *aru*. The latter form is however retained as a base for

the suffixes of the conclusive form. Like *aru* are conjugated *oru* 'to dwell,' and the suffixes into the composition of which *aru* enters, viz. *Keru*, *taru*, *zaru*, *meru*, *naru*, and *seru*. The imperative of *aru* is *are*.

Kuru 'to come.' In this verb the suffixes *shi* and *shika* which in other verbs it is the rule to append to the root-form, are more usually though not invariably attached to the negative base *ko*. The imperative of *kuru* is *ko*.

Suru 'to do.' The suffixes *shi* and *shika* are never found attached to the root-form of this verb viz. *shi*, but always to the negative base *se*. The imperative of *suru* is *seyo*.

Inuru 'to go away.' Like *inuru* is conjugated *shinuru* 'to die,' and also the suffix *nuru*, which is nothing more than *inuru* with the initial *i* elided. *Inuru* has the imperative *ine*.

CONJUGATIONS OF ADJECTIVES.

Most adjectives are of the first conjugation; the second conjugation includes those adjectives only whose roots end in *shi* or *ji*. The native grammarians are of opinion that the ending *kere* of the perfect is compound of *ki* the termination of the attributive form and *are* the perfect of *aru* 'to be.' It is more probably contracted for *ku*+*kere*, *ku* being the ending of the adverbial form and *kere* the perfect of the suffix *keru*.

The existence of such forms as *yoken* where *ken* is evidently the future of *keru* and can not stand for *ki*+*aran*, and of imperatives like *nakare* (which is really *naku*+*are*), alongside of perfects like *nakere*, supports this view.

DERIVATIVE VERBS.

I. Derived from Nouns.

Verbs are formed by adding *suru* 'to do' to nouns. Under this head fall numerous words of Chinese origin. In this position the initial *s* of *suru* usually takes the *nigori*. Ex. *Shōzuru* 'to be born,' from *shō* 'birth.' *Ozuru* 'to suit,' from *ō* 'fitness.'

II. Derived from Verbs.

1. *Intransitive and Transitive Verbs.* In English, there are seldom distinct words or forms for the intransitive or transitive applications of the same verbal root. Thus the same words *ride*, *sink*, *break*, *bend*, and many others are either transitive or intransi-

tive according to circumstances. In such cases, the Japanese language has usually two distinct verbs containing the same root.

These verbs are formed in several different ways, sometimes the transitive from the intransitive form, sometimes *vice versâ*, and sometimes both from an obsolete verb containing the common root.

Intransitive must be distinguished from passive verbs. For instance *kiruru*, the intransitive form of *kiru* 'to cut,' should not be confounded with *kiraruru*, the passive form. The latter only is properly translated 'to be cut.' *Kiruru* means 'to possess the quality cut,' i.e. 'to be discontinuous.' It conveys no idea of passivity or of being acted upon either from without or by the subject itself. Many of these verbs are best translated with the help of adjectives terminating in *-able* and *-ible*. *Ururu*, *kiruru*, etc. are exactly rendered by the French *se vendre*, *se couper*, etc.

The following examples illustrate the various modes in which transitive and intransitive verbs are formed from one another.

Intransitive.	Transitive.
1st. Conjugation.	2nd. Conjugation.
Shirizoku 'to retreat.'	*Shirizokuru* 'to drive back.'
Tatsu 'to stand.'	*Tatsuru* 'to set up.'
Susumu 'to advance.'	*Susumuru* 'to advance.'
Yamu 'to cease.'	*Yamuru* 'to cease.'
1st. Conjugation.	1st. Conjugation.
Ugoku 'to move.'	*Ugokasu* 'to move.'
Odoroku 'to be astonished.'	*Odorokasu* 'to astonish.'
Kawaku 'to dry.'	*Kawakasu* 'to dry.'
Oyobu 'to extend.'	*Oyobosu* 'to extend.'
1st. Conjugation	2nd. Conjugation.
Yoru 'to approach.'	*Yosuru* 'to bring near.'
Noru 'to mount.'	*Nosuru* 'to mount.'
3rd. Conjugation.	
Niru 'to be like.'	*Nisuru* 'to make like.'

2nd. Conjugation.	1st. Conjugation.
Kikoyuru 'to be audible.'	*Kiku* 'to hear.'
Kiruru 'to be discontinuous.'	*Kiru* 'to cut.'
Wakaruru 'to be intelligible.'	*Wakaru* 'to understand.'
	3rd. Conjugation.
Miyuru 'to be visible.'	*Miru* 'to see.'

Intransitive.	Transitive.
1st. Conjugation.	1st. Conjugation.
Tsugaru 'to be continuous.'	*Tsugu* 'to join.'
2nd. Conjugation.	1st. Conjugation.
Oruru 'to descend.'	*Orosu* 'to let down.'
Okuru 'to rise.'	*Okosu* 'to raise.'
Idzuru 'to go out.'	*Idasu* 'to put out.'
1st. Conjugation.	2nd. Conjugation.
Tasukaru 'to have help.'	*Tasukuru* 'to help.'
Sadamaru 'to be fixed.'	*Sadamuru* 'to fix.'
Kawaru 'to change.'	*Kayuru* 'to change.'

In the cases enumerated below, we have pairs of transitive verbs containing the same root. Those in the second column may seem at first sight to be merely the causative forms of those in the first column. They are really the transitive forms corresponding to intransitive forms which in most cases have ceased to exist, or perhaps never have existed. *Kasu*, for example, does not mean 'to cause to borrow' but 'to cause to be borrowed'; *misuru* is the transitive form corresponding to the intransitive *miyuru* 'to be visible,' and does not mean 'to cause to see,' which would be *misasuru*. The fact that these forms never have a honorific sense shows that they are not regarded as causative verbs.

Karu 'to borrow.'	*Kasu* 'to lend.'
Sadzukaru 'to receive.'	*Sadzukuru* 'to give.'
Adzukaru 'to take charge of.'	*Adzukuru* 'to give in charge.'
Satoru 'to understand.'	*Satosu* 'to acquaint.'
Tamawaru 'to receive.'	*Tamau* 'to give.'
Kiru 'to wear.'	*Kisuru* 'to put on (clothes).
Miru 'to see.'	*Misuru* 'to show.'

2. *Causative Verbs.* The causative forms of verbs may be obtained by the following empirical rules.

RULE. For verbs of the first conjugation, and the irregular verbs *aru* and *inuru*, add *sasu* (root *se*) to the negative base.

For verbs of the second and third conjugations, and the irregular verb *kuru*, add to the negative base *sasuru* (root *sase*).

Examples.

1st. Conjugation.

Mamoru 'to guard.'	*Mamorasuru* 'to cause to guard.'
Korosu 'to kill.'	*Korosasuru* 'to cause to kill.'

2nd. Conjugation.

Yasuru 'to betome lean.'	*Yasesasuru* ,to cause to become lean.'
Tadzunuru 'to look for.'	*Tadzunesasuru* 'to cause to look for.'

3rd. Conjugation.

Miru 'to see.'	*Misasuru* 'to cause to see.'

The causative form *sasuru* of *suru* 'to do' is formed irregularly. Causative verbs formd by adding *shimuru* to the root, changing in the case of the first conjugation, the final *i* to *a* or *o*, are common in the later form of the written language.

All causative verbs have their roots terminating in *e*, and are of the second conjugation.

The causative forms are very commonly used instead of the original verbs in a honorific sense. The reason is that according to Japanese ideas, it is considered polite to represent the man of rank as surrounded by vassals and attendants whom he *causes* to execute his commands. Transitive verbs ending in *su* are of the first conjugation, and cannot be used in a honorific sense.

3. *Passive Verbs.* The passive forms of verbs may be obtained by the following empirical rule.

RULE. For verbs of the first conjugation, and the irregular verbs *aru* and *inuru*, add *ruru* (root *re*) to the negative base.

For verbs of the second and third conjugations, and the irregular verbs *kuru* and *suru*, add *raruru* (root *rare*) to the negative base.

Examples.

Active.	Passive.
Kasu 'to lend.'	*Kasaruru* 'to be lent.'
Taburu 'to eat.'	*Taberaruru* 'to be eaten.'
Miru 'to see.'	*Miraruru* 'to be seen.'
Aru 'to be.'	*Araruru* 'to be able to be.'
Kuru 'to come.'	*Koraruru* 'to be able to come.'
Suru 'to do.'	*Seraruru* 'to be done.'
Inuru 'to depart.'	*Inaruru* 'to be able to depart.'

All passive verbs have their roots terminating in *e*, and are of the second conjugation.

In the case of intransitive verbs these forms have a potential signification as in the examples *korarurn*, *inarurn* cited above, and the passive forms of transitive verbs may have a potential as well as a passive signification. *Mirarurn*, for instance, may be 'to be seen' or 'to be able to see.' The potential often merges into a honorific sense, it being conceived more respectful to say that a man 'has been able to do something' than simply that 'he has done something.' The passive forms of causatives are very frequently used as honorific substitutes for the original verb. A familiar example of this is *araserarurn*, the passive of the causative of *aru*, a form much used in speaking of the Emperor.*

Examples of Transitive and Intransitive, Causative and Passive Verbs.

Ko wo onna ni adzukete yashinawasu.	Having given the child in charge to a woman, he caused her to nourish it.
Hi no naka ni uchi kubete yakase tamau ni, mera mera to yakenu.	When he caused (his attendants) to burn it by throwing it into the middle of a fire, it burned away with a blaze.
Hi ni kubete, yakitari.	He burnt it by placing it on the fire.
Sashi kosareshi (honorific use of passive) *yedzumen.*	The map which you have been good enough to send me.
Tenchi no aida ni umaruru mono.	Creatures born between heaven and earth.
Kwōto kawarase tamau koto nashi.	The imperial line of descent has never changed.
Tami yasukare to asana una inorase tamau koto.	(The Emperor's) praying every morning and every evening that his subjects may have ease.

4. A number of verbs are formed by changing the final *u* of the conclusive form into *aru*, *aü*, or *su*, but these seem to be merely alternative forms, and their meaning is the same as that of the original verb.

* The *Kotoba no Kayoi-chi*, Vol. I., is the best native authority on the subject of intransitive and transitive, causative and passive verbs.

III. Derived from Adjectives.

1. By adding *mu* to the root.

Ex. *Shiromu* 'to become white' from *shiro*, root of *shiroki* 'white.'
Kuromu 'to become black' from *kuro*, root of *kuroki* 'black.'

2. By adding *suru* to the root, *n* being interposed, and the initial *s* of *suru* taking the *nigori* for the sake of euphony.

Ex. *Omonzuru* 'to respect' from *omo*, root of *omoki* 'weighty.'
Amanzuru 'to relish' from *ama*, root of *amaki* 'sweet.'
Karonzuru 'to contemn' from *karo*, root of *karoki* 'light.'

These verbs are sometimes erroneously spelt *omonjiru*, *amanjiru*, etc.

3. By adding *ru* to the root.

Ex. *Shigeru* 'to be dense' from *shige*, root of *shigeki* 'dense.'
Nigaru 'to feel bitterly' from *niga*, root of *nigaki* 'bitter.'

4. From the desiderative adjectives terminating in *taki*, and from a few other adjectives, verbs are formed by adding *garu* to the root.

Ex. *Yukitagaru* 'to wish to go' from *yukitaki* 'desirous of going.'
Hoshigaru 'to be eager' from *hoshiki* 'eager.'
Ayashigaru 'to feel suspicious' from *ayashiki* 'strange.'

These derivative verbs ought to be distinguished from the combinations so frequently met with of the adverbial form of adjectives with the verb *aru*. Thus *hoshigaru* is different from *hoshik'aru*.

COMPOUND VERBS.

The first element of a compound verb may be a noun or an adjectival root, but is more commonly a verb in the root-form. The first element of a compound may stand to the other

1st. In the relation of an object direct or indirect;

Ex. *Omoi-suteru* 'to cease thinking of.'
Ama-kudaru 'to descend from heaven.'

2nd. In the relation of an adverb qualifying it;

Ex. *Ni-korosu* 'to boil to death.'
Seme-hairu 'to enter with violence.'
Buchi-korosu 'to beat to death.'

3rd. It is sometimes coördinated with it;

Ex. *Yuki-kayeru* 'to go and return.'
Nige-chiru 'to flee and scatter,' 'to be put to the rout.'

DERIVATIVE ADJECTIVES.

Rashiki. Adjectives derived from nouns by adding the termination *rashiki* have a similar signification to English adjectives in 'ish.' This termination belongs to the later form of the language.

Ex. *Kodomo-rashiki* 'childish' from *kodomo* 'a child.'
Onna rashiki 'womanish' from *onna* 'a woman.'

Shiki. A number of adjectives are formed by adding *shiki* to uninflected words.

Ex. *Hanahadashiki* 'extreme,' 'severe' from *hanahada* 'very.'
Hitoshiki 'uniform,' 'similar' from *hito* 'one.'

Similar adjectives are also formed from verbal roots, in which case the final vowel of the root is commonly modified.

Ex. *Konomashiki* 'loveable' from *konomu* 'to like.'
Isogashiki 'busy' from *isogu* 'to be in a hurry.'
Osoroshiki 'dreadful' from *osoruru* 'to fear.'
Oboshiki 'appearing like' from *omou* 'to think.'

Keki or *keku.* This termination is peculiar to the old literary form of the Japanese language, and to poetry. The adjectives formed from other adjectives by adding *keku* to the root, do not seem to differ in meaning from the original words. Thus *nagakeku, samukeku* mean simply 'long,' 'cold.' The adverbial form only is in use. *Keki* is used in the old language to form adjectives from such uninflected words as *taira, akira.* For instance *tairakeki, akirakeki* are equivalent to the modern expressions *tairaka naru, akiraka naru.*

All verbs have derivative adjectives formed by adding to the root *taki* and to the conclusive form *beki* and *majiki*, but it is more convenient to include these terminations amongst *teniwoha.*

COMPOUND ADJECTIVES.

The first element of a compound adjective may be either a noun, a verb in the root-form, or the root of another adjective.

Examples of Compound Adjectives.

Na-takaki 'famous,' from *na* 'name' and *takaki* 'high.'
Te-bayaki 'dexterous,' from *te* 'hand' and *hayaki* 'quick.'
Kiki-gurushiki 'harsh,' *kiku* 'to hear' and *kurushiki* 'painful.'
Nogare-gataki 'inevitable,' from *nogaruru* 'to escape' and *kataki* 'diffi-
Shi-yasuki 'easy to do,' from *suru* 'to do' and *yasuki* 'easy.' [cult.'
Usu-akaki 'light red,' from *usuki* 'thin' and *akaki* 'red.'

CHAPTER V.

UNINFLECTED TENIWOHA.

I. Suffixed to *na*.

1. *Case Suffixes.* The following teniwoha supply the place of the case terminations of other languages. They are used not only after uninflected words, but after those forms of inflected words which have the force of nouns, viz. the root or adverbial form and the substantive form.

There is no suffix to distinguish the nominative case. As shown below, *wa* and *ga* do not indicate the nominative.

GENITIVE CASE.

No, *ga*, *tsŭ* or *dzŭ* 'of,' are signs of the genitive case.

In ancient times, the genitive particle *ga* was used only after the substantive form of verbs and after a few pronouns, as for instance *ta ga*, *wa ga*, *kimi ga*, *imo ga*. In later times *ga* was used more indiscriminately, and often did not differ from *no*. Thus *hana no saku* and *hana ga saku* both occur in precisely the same meaning viz. 'the unfolding of the flowers.'

The addition of *ga* to the respectful word *kimi* shows that the use of this particle does not imply any disparagement, as has been supposed by some grammarians.

Japanese grammarians tell us that "*ga no yori omoshi*," i.e. *ga* is weightier than *no*. What they mean is probably that *ga* indicates a closer connection between the words which it connects than *no* does, *ga* having a possessive, and *no* a partitive force.

Where by the two nouns the same object is indicated, the connecting particle must be *no* and not *ga*, as in the example *Iwami no kuni* 'the province of Iwami.'

Such phrases as *kono hito ga dekuru* 'this man's being able' have come to be used in the spoken language and even in books of a low literary standard as if the meaning were 'this man is able' and so wholly has the original meaning been forgotten that *ga* is either considered a sign of the nominative case or it is omitted altogether. The conclusive forms *deku* etc. have passed out of use, *dekuru* (or

oftener *dekiru*) being thought to be the conclusive as well as the attributive or substantive form.*

Tsu or *dzu* is an old word for the genitive particle. It is only found in the oldest form of the language, and in a few compounds such as *ono-dzu-kara* 'of oneself,' *mi-dzu-kara* 'of oneself,' etc.

Examples of Genitive Particles.

Tsuki no yo, yuki no ashita.	A moonlight night, a snowy morning.
Taregashi ga muko ni naru.	To become such a one's son-in-law.
Ono ga warui koto no sange.	The confessions of one's own sins.
Saki no kami mo, ima no mo.	Both the former lord, and the prerent one.
Miyako ye to omou mo mono no kanashikiwo kaye-ranu hito no areba nari keri.	Even with our joyous anticipations of returning to Miyako is mingled the sad thought that there are some who never will return. (In this sentence it is necessary to supply from *areba* the substantive form *aru* as a nominative before the preposition *no*.)
Ima no yo no hito no mono-seru fumi uta wo miri ni.	In reading the prose and poetical compositions of the men of the present day.
Oki tsu shiranami.	The white waves of the open sea.

DATIVE, LOCATIVE, AND INSTRUMENTAL CASES.

Ni 'in' or 'to,' 'into'; *ye* and *gari* 'towards'; *made* 'as far as,' 'until,' are signs of these cases.

Ni has sometimes the force of placing the noun in the dative case, as in the following examples :—

Ware ni miseyo.	Show me.
Hito ni adzukuru.	To give in charge to some one.
Oya ni niru.	To be like one's parents.

In the following examples *ni* indicates 'to,' 'in,' or 'into' which.

Yedo ni yuku.	To go to Yedo.
Yedo ni oru.	To live in Yedo.
Hako ni iruru.	To put into a box.

Ni has the meaning of 'along with' in the following example.

Obana ga kaze ni niwa no tsuki-kage.	Along with the wind through the obana (a kind of grass) the moonlight in the courtyard.

* Ignorant or half-educated Japanese not unfrequently call the nominative the *ga* case (*ga kaku*).

In such expressions as *isami ni isamite* 'full of eagerness' (lit. along with eagerness being eager) *ni* has the same force.

The instrumental case is represented by the noun followed by *ni te* which is the equivalent of *wo motte* of the modern semi-Chinese style.

Ex. *Chi ni te chi wo arau.* To wash away blood by blood.

The *ni* of *nite* must in some cases be considered the root of *nu*, an obsolete verb meaning 'to be.' *Nite* will then mean 'being' and will be the equivalent of *de atte* of the spoken language.

Ni is used with causative and passive verbs to indicate the person who would have been the subject of the verb had the active transitive form been used. The phrases used in the *Kayoi-chi* for 'causative' and 'passive' are examples of this use of *ni*.

Ta ni shikasasuru.	Causing another to do.
Ta ni shikaserarurn.	Being caused by another to do.

Other Examples of *ni*.

Makoto ni.	In truth.
Sumiyaka ni.	Quickly.
Mutsu ni wakariuru.	To be divided into six.
Uta yomu ni.	In composing poetry.
Kane ni naru.	To become metal.
Dai ni tsukuru.	To make into a table.
Onodzukara naru mono ni shite.	Making it to (accounting it) a thing which is produced of itself.
Sore ni.	In addition to that.
Koto ni yorite.	According to circumstances.
Oya ni kandō seraru.	He was disowned by his parents

To is sometimes used in the same signification as *ni* in the example *kane ni naru.*

Ex. *Hito to naru.* 'To become a man,' 'to attain to manhood.'

Ye 'towards' is often confounded by careless speakers and writers of Japanese with *ni* 'to.' The former is used only of motion in the direction of, the latter of motion up to. Thus *kita ye yuku* 'to travel northwards' is the correct expression, and not *kita ni yuku.*

Mine ye fumoto ye ori nobori.	Sometimes ascending towards the summit, sometimes descending towards the base.

Made indicates a limit arrived at, and may be translated 'until' or 'as far as' according as the limit is one of time or of place.

Examples.

Karasu no atama shirokú naru made.	Until a crow's head becomes white.
Yedo made.	As far as Yedo.

Gari is an old word occasionally found in poetry. It has the same meaning as *ye*.

Ex. *Kimigari.* Towards you.

ACCUSATIVE CASE.

Wo is the sign of the accusative case. This is the meaning of the definition of *wo* given in the *Kotodama no Shirube*, viz., *Wo wa subete mi ni uke-iruru yō no kokoro shitaru teniwoha nari.* *Wo* is not absolutely necessary as an adjunct of the accusative case even before verbs, and it is never found with the accusative governed by a preposition. It is only used where it is desired to give greater prominence to the idea of objectivity.

Wo is often attached to the indirect object of the verb. Indeed where there are two objects, one direct, and therefore immediately preceding the verb, and the other indirect with several words intervening, it is the practice to omit *wo* with the direct and append it to the indirect object, as in the example, *Iye wo sōzoku súru*, 'to make a succession *to* his family.'

A somewhat similar use of *wo* is where it is placed after verbs or adjectives in the substantive form, often without any government by another verb. In such cases it may be translated 'whereas, although,' or 'nevertheless.'

Examples.

Ito to itaku to wa, imi wa onajiki wo, tsukai yō wa koto naru koto ari.	*Ito* and *itaku* have the same meaning; there are nevertheless differences in the mode of using them.
Tada 'ye' to nomi iite wa yokaran wo 'ye no midzu' nado ōku yomú wa higagoto nari.	Although it is sufficient to say *ye* and nothing more, '*ye no midzu*,' etc., is constantly written. This is a mistake.

Instead of a *wo* of this kind, the spoken language and sometimes careless writers have *ga*.

Wo allows other particles to come between it and the noun to which it belongs.

Kushi to kanzashi to wo nuku.	To remove comb and hair-pin.
Kore bakari wo shiru.	He knows this only.

In poetry and more rarely in prose, *wo* is sometimes seen at the end of a sentence. Here an inversion of the construction has taken place or an ellipsis has to be filled up.

Examples of *wo*.

Oji wo yoroboi yuki te.	Staggering along the high road.
Hito tsuku ushi wo ba, tsuno wo kiri; hito kuü taka wo ba, mimi wo kiri te, sono shirushi to su.	We cut off the horns of an ox which butts at people, and cut the ears of a falcon which bites people, as a mark to give warning of their vice.
Takara wo ushinai, yamai wo mōkü.	He loses his money, and contracts disease.
Namiji wo tōku yuku.	To go far over the path of the waves.

The interjection *wo* is also found after nouns, and though perhaps originally the same word as the sign of the accusative case, it must be distinguished from it.

VOCATIVE CASE.

The force of the vocative case is rarely expressed by any specific particle, but when necessary, it may be indicated by adding one of the particles *yo*, *ya*, or *yayo* to the noun.

ABLATIVE CASE.

Yori, *kara* 'from.' *Yori* is the root of the verb *yorü* 'to approach,' 'to relate to,' but this meaning is forgotten in its familiar use as a suffix meaning 'from.' *Yo* and *yu* are ancient poetical forms for *yori*. *Yori* may be translated 'than' when used in phrases like the following, where in English the comparative degree of the adjective is employed. *Sakura yori mume wa hayaku saku* 'the plum blossoms earlier than the cherry.' *Kara* cannot be used for *yori* in such a position.

Kara is contracted for *ka areba* 'since this is so,' but in most instances it is merely the same as *yori*. In the old language *no* often intervened between *kara* and its noun, and a similar construc-

tion appears in the words *tedzukara*, *onodzukara*. The use of *kara* after verbs in the sense 'because' belongs to the spoken language.

Examples of *yori* and *kara*.

Mukashi yori.	From antiquity.
Muma kuruma yori otsuru.	To fall from a horse or carriage.
Osaka yori.	From Osaka.
Oya yori ukuru.	To receive from one's parents.
Kore kara.	From here.
Kami no hara-kara.	The lord's brother.

Plural Suffixes. *Ra*, *domo*, *tachi*, *gata*. The plural termination *ra* may be used with either persons or things as *wāre ra* 'we,' *kore ra* 'these things.' *Ra* with adverbs renders their meaning more indefinite. Thus *koko* means 'here,' *kokora* 'hereabouts.' *Ra* corresponds to the Chinese 等 *tō*, and also 們 *mon*.

Domo is used with both persons and things. It is a very common plural particle in the old language. In the modern language, it is usually joined to pronouns of the first person, as *watakushi-domo* 'we.'

Tachi and *gata* are used with the second person, or in speaking respectfully of any one.

Nado is sometimes called a plural suffix. It corresponds more nearly to the Latin *et cetera*.

Examples of Plural Suffixes.

Kodomo ra.	Children.
Nanjira.	You.
Aru tokoro no samurai domo.	The samurai of a certain place.
Kono hito domo wakaregata-ku omou.	I felt it hard to part with these men.
Kono koto domo.	These things.
Oyatachi.	Parents.
Omaegata.	You.

Wa is written ハ, and was doubtless pronounced *ha* in ancient times. The force of *wa* is thus described in the "*Kotodama no Shirube.*" *Wa wa isasaka nageku kokoro wo obite, mono ni mare, koto ni mare, aru ga naka yori yeri-wakuru yō no kokoro moteru teniwoha nari.* i.e. *Wa* has somewhat of an exclamatory force, and

its meaning is that of choosing and separating a thing or an action from amongst a number.

Wa is used not only to isolate or single out one or more objects from amongst a number, but to contrast one object with another. Thus the Greek *-μεν -δε* would be in Japanese *-wa -wa*. In English, *wa* may sometimes be translated 'in respect to,' 'in the case of,' but in the majority of instances it is more adequately rendered by emphasizing the noun, or in writing, by the use of italics. The French *quant á* gives its force pretty accurately. Frequently the force of *wa* is very faint, and its presence or absence makes no appreciable difference in the meaning.

The case-suffixes and the interrogative particle *ka* are placed between *wa* and the noun. Where *wo* intervenes, *wa* takes the *nigori* and becomes *ba*. This is owing to the dislike which the Japanese language has for allowing two successive syllables to begin with the same consonant.

Examples of *wa*.

Akashi no ura wa.	What about the Bay of Akashi?
Kono tokoro e wa kitaradzu	He has not come to this place *at any rate.*
Kono kaku ni kanawanu ga ōki wa mina ayamari nari.	The numerous cases of disagreement with this rule are all errors.
Kore to wa chigaü.	It is different from this.
Ken wa kwako wo utagaü kotoba nari.	*Ken* is a word which expresses a doubt concerning the past.
Hito tsuku ushi wo ba, tsuno wo kiri; hito kuü taka wo ba mimi wo kiru.	We cut off the horns of an ox which butts at people; we cut off the ears of a falcon which bites at people.

Ka has the same meaning as the interrogative symbol (?). Its use was confined originally to asking a question of another person, but it has also come to be used to express a doubt in one's own mind respecting anything. In its general meaning it resembles *ya*, but it expresses a greater degree of doubt, and therefore although there are many cases where either is correct, there are many others where a distinction must be made and *ka* or *ya*, as the case may be, exclusively employed. *Ka* asks a question for the sake of information; *ya* merely raises a doubt.

Ka is often found after another interrogative such as *tare* or *idzure*. In such cases, it seems redundant.

Examples of *ka*.

Kore ka?	It is this?
Kore ka shira dzu.	I do not know whether it is this.
Kawabe no hotaru ka; ama no taku hi ka?	Is it the firefly on the river-bank, or the fire kindled by the fishermen.
Nani to ka iu hito.	Mr. 'what do you call him.'

Kana is the interrogative particle *ka* followed by the interjection *na*. It has sometimes merely the signification of the two particles of which it is composed, but it is oftener used as a commiserative exclamation, when it may be translated 'alas!'

Examples of *kana*.

Un no yoki shiawase no musume kana?	Is she not a fortunate girl?
Osoroshiki kana! Kanashiki kana!	How dreadful! How lamentable!
Hito no kokoro oroka naru mono kana.	Alas! what a stupid thing the heart of man is!

Ya may be represented by a combination of the symbols of interrogation and exclamation (?+!). It is at the same time an interjection, and a particle expressive of doubt somewhat in the same way as the English word 'how!' It usually combines both meanings, but sometimes leans more to one than to the other. *Ya* may often be translated 'or.'

Examples of *ya*.

Mimasaka ya! Kume no sara yama.	Do I say Mimasaka! nay let me rather speak of the *Kume no sara* mountain.

This is an emphatic way of introducing the *Kume no sara* mountain which is in the province of Mimasaka.

Hana ya momiji wo miru.	To look at the flowers or (preferably) the maples.
Kore ya to ómou.	I think it is perhaps this.
Oya ya shinrui.	Parents or friends.
Saru ni mo ya rui subeshi.	I am not sure that he should not be classed even amongst monkeys.
Ana! Mendō ya!	Ah! I'm going to have trouble.

Yara is a colloquial form for *ya aran* of the written language. Ex. *Hanhachi to yara mōsu mono.* 'A fellow called Hanhachi if I remember rightly.'

Na or *nan* is the same particle as the *na*, *nā*, or *ne* (Yedo dialect) of the spoken language. It is an emphatic exclamation drawing the attention strongly to the word which precedes. It resembles, but is a less emphatic word than *zo*. *Nan* is perhaps the future of the obsolete verb *nu* 'to be' inserted parenthetically in the sentence.

Examples of *na* or *nan*.

Kore wa na yoki mono naru.	This then is a good thing.
Kore nan sore to utsusemin kashi.	I would like to see this exchanged for that.
Kore nan ume to shirinuru.	I found that this was a plum.
Katachi yori wa kokoro nan masari tari.	Her heart was more excellent than her beauty.

Zo is an emphatic particle. The '*Kotodama no Shirube*' describes *zo* as 'a particle which limits and narrows things, or represents them as it were taken up and held in the hand,' and adds that 'it is opposed to *ya* in meaning.' Very often the best way to translate *zo* is to change the construction of the sentence in the manner shown in the following examples.

Examples of *zo*.

Kore zo tadashiki yomizama naru.	It is this that is the correct mode of reading.
Kara no uta ni mo kaku zo aru beki.	This is probably true in the case of Chinese poetry too.

Koso resembles *zo* in meaning, but it is a still more emphatic word. The *Ayuhisha* says of the sentence *yone koso yokere* (it is rice and rice only that is good) that *yone no hoka wa nashi to iu nari*, i.e. 'this is saying that there is nothing else but rice (that is good). The *Ayuhisha* further says of *koso* that it has the force of choosing out and rejecting other things and of taking up in the hand and looking at the object to which it refers. It may be translated similarly to *zo*, as in the following examples.

Examples of *koso*.

Yorodzu no yamai wa sake yori koso okore.	It is strong drink alone from which all diseases spring.
Mukashi wa 'ame no shita' to nomi koso iere.	In ancient times, the only form of expression was '*ame no shita*.'
Tsutsu wa tsu no teniwoha wo kasanetaru mono ni koso are.	*Tsutsu* is *nothing more than* a reduplication of the suffix *tsu*.
Hōrai no ki ka to koso omoi-tsure.	I had imagined that it was doubtless *none other* than the tree from Mount Hōrai.

Mo corresponds th the English words 'too,' 'also,' 'even.' The meaning 'more' as in the phrase *mo sukoshi* 'a little more' is peculiar to the spoken language. *Mo* is in many cases nothing more than an exclamation of surprise, and has no specific meaning.

Mo is often contracted with *are* the imperative of *aru* 'to be,' as in the phrase *idzure ni mare* 'be it whichever it may.'

Examples of *mo*.

Kore mo kare mo.	Both this and that.
Kono yo mo nochi no yo mo.	Both this world and the next.
Kore mo yoshi.	This too is good *or* even this is good.
Mi mare midzu mare.	Whether I see or not.

To is a conjunctive particle. With nouns it may mostly be translated 'and,' 'with,' 'along with,' as in the examples *kare to ware*, 'he and I,' *kimi to yuku*, 'to go along with you.'

Analogous to the use of *to* with verbs as equal to the English conjunction 'that' in introducing indirect narration is its use after nouns when followed by one of the five verbs *miru*, 'to see,' *kiku*, 'to hear,' *omou*, 'to think,' *suru*, 'to do,' and *iu*, 'to say.' *To iu* is often contracted, especially in poetry, into *chō* or *chu*. *To* often stands alone after nouns where one of the five verbs mentioned above (generally in the root form + *te*) must be supplied in order to complete the sense, and thus *to te* often represents *to omoi te*, *to kiki te*, etc.

Taru preceded by a noun, as in the phrase *shujin taru hito* 'a man who is a master,' is a contraction for *to aru*. This form is rarely found in poetry, and never occurs in the more ancient language.

Examples of *to*.

Hito no kotoba to midzukara no kotoba.	Another's words and one's own words.
Kore to chigau.	It is different from this.
Ame to furu (poetical).	To fall like rain.
Yuki to chiru sakura no hana.	The cherry-flowers which scatter like snow.
Natsu to aki to.	Both summer and autumn.
Rusui to sadamuru.	To appoint to the office of *rusui*.
Ko taru (for *to-aru*) *mono.*	One who is a child.

Dzutsu means 'at a time,' 'apiece,' as in the following examples:—

Hitori dzutsu iru.	To enter one person at a time.
Tori no ko tō dzutsu.	Young birds ten at a time.
Mina ni yotsu dzutsu atayuru.	To give them all four apiece.

Dani with an affirmative verb means 'at least,' with a negative 'even.' It is used where something less than might have been expected is spoken of, as in the following examples:—

Ichi monji dani shiranu mono.	A person who does not know even a single letter.
Ke hito suji wo dani ugokashi tatematsuraji.	I will not move even a single hair.

Sura may also be translated 'even,' but it is used where something is introduced more than might have been expected, as in the example:—

Seijin sura.	Even a sage.

Saye means 'this, if no more,' 'this at any rate. It is often used for *dani*.

Examples.

Ima saye.	Now, if not sooner. At length.
Kane saye areba.	If there is only money.

Shi after nouns probably represents '*to shite*. It may be translated 'only.'

Examples of *shi*.

Kimi kōru namida shi nakuba.	If there were only no tears of longing for you.
Shika shi araba.	If this were only so.
Hōshō no ori shi mo.	Even at the *very* time of the Emperor's death.
Onore shi.	By themselves.

Nomi and *bakari* signify limitation in quantity, and may be rendered 'only.'

Examples.

Mutsu bakari.	Only six.
Kimi nomi.	You only.

Nagara means that the object to which it applies is taken without any change or modification.

Examples.

Tabi no sugata nagara.	In his travelling dress *as he was*, or, without changing his travelling costume.
Tsuyu wo yeda nagara miyo.	Look at the dew as it lies on the branch.

CHAPTER VI.

UNINFLECTED TENIWOHA ADDED TO VERBS AND ADJECTIVES.

The present chapter contains a list of the more common suffixes attached to inflected words, classified according to the part of the verb or adjective to which they are joined. Some suffixes are attached to more parts of the verb than one, but in such cases there is a difference of meaning or application. It is to be understood that these particles may be added not only to the principal parts of the original verb or adjective, but to the corresponding parts of those teniwoha which admit of inflection.

It is impossible to notice all the different combinations of teniwoha. A few of the more common are explained in the following pages, and it is believed that the others will present little difficulty to the student who has mastered the meaning of the several teniwoha of which they are composed.

Few teniwoha are joined immediately to adjectives. The auxiliary verb 'aru' is interposed in the majority of cases. Thus for *hoshiku dzu*, we must say *hoshikara dzu*, 'he is not desirous,' for *yoku keri*, *yokari keri*, etc. In such cases the *u* final of the adjective is elided.

The initial consonant of those particles which are added to the negative base and to the perfect takes the *nigori*; the particles added to other forms remain unchanged.

I. UNINFLECTED TENIWOHA ADDED TO ROOT OR ADVERBIAL FORM.

The root in virtue of its being a noun may be followed by most of the particles described in the previous chapter. Amongst those which occur most frequently in this position are *ni*, *wa*, *mo*, *to*, and *nagara*.

Ni. The commonest signification of *ni* following a verbal root is 'in order to,' as in the phrases *mi ni* 'in order to see,' *yobi ni kitareri* 'he came to summon.' *Ni* is often found followed by *keri*. Its meaning in this position is best understood if we call to mind the original meaning of *keri* as the perfect tense of *kuru* 'to come.'

Example.

Hana no iro wa utsuri ni keri.	The colour of the flowers has come to change; *i.e.*, has at length changed.

Wa and *mo* are frequently found after *te*, the root-form of the suffix *tsuru*. Their meaning in this position does not differ from that described in the previous chapter.

To is found with verbal roots in the idiomatic phrases *ari to aru* 'as many as there are,' *kiki to kiku hito* 'all who may hear.'

Nagara has the same meaning after verbal roots which it has after nouns.

Examples.

Umare nagara no kata-wa-mono.	In the same state in which he was born, a cripple, *i.e.*, a cripple from his birth.
I nagara teki wo matsu.	Remaining at rest to await the enemy.
I nagara no ikusa.	A defensive warfare.

The following particles are found in conjunction with verbs only.

Tsutsu indicates that the action of the verb to which it is joined is *simultaneous* with that of the verb following. When *tsutsu* occurs at the end of a sentence, as it often does in poetry, an ellipsis must be supplied. The *Kotodama no Shirube* thus distinguishes between *tsutsu* and *te*: "The sentence *Otoni kiki te koi-wataru* is equivalent to *Otoni kiki te nochini koi-wataru*, but *Otoni kiki tsutsu koi-wataru* is equivalent to *Otoni kiku to onaji toki ni koi-wataru*.

Examples of *tsutsu*.

Aru mono to (omōte) wasure tsutsu, naki hito wo toü.	At the same time that he forgets and thinks that they are still alive, he inquires after dead persons.
Midzu no uyeni asobi tsutsu uwo wo kuü.	It feeds on fish at the same time that it sports on the surface of the water.

Gatera resembles *nagara* in meaning.

Ex. *Hanami gatera kuru hito.* 'The man who takes advantage of the opportunity of seeing the flowers to come.'

It has in this sentence the same meaning as *no tsuide ni* of the spoken language.

-Mi -mi resembles the *-tari -tari* of the spoken language.

Examples.

Hare mi kumori mi.	Becoming alternately clear and cloudy.
Naki mi warai mi.	Alternately weeping and smiling.
Kaminadzuki furimi furadzumi sadame naki shigure zo fuyu no hajime naru.	It is the tenth month with its unsettled showery weather, sometimes rainy, sometimes fine, which is the beginning of winter.

-tsu -tsu also corresponds to the *-tari -tari* of the spoken language.

Example.

Ikusa wa kiritsu kiraretsu suru mono nari.	War is a business where people give and receive cuts.

Na -so. The negative of the imperative mood is in the old classical Japanese formed from the root by prefixing *na* and adding *so*.

Examples.

Na yuki so.	Do not go.
Na yaki so.	Do not burn.

The modern written language has a negative imperative produced by adding *bekaradzu* to the conclusive form, while the spoken language adds *na* to the attributive form to obtain the same result. The negative imperative ending in *na* is also found in books.

Yo. In the second and third conjugations, and in the irregular verb *suru*, the imperative is formed by adding *yo* to the root.

Examples.

Miyo!	Look!
Tabeyo!	Eat!

II. UNINFLECTED TENIWOHA ADDED TO CONCLUSIVE FORM.

Under this head, the only uninflected word which is really of the nature of a suffix is *rashi*. The others are of the nature of conjunctions or interjections.

Rashi is connected with the adjectival termination *rashiki*, which it also resembles in meaning. It is, however, indeclinable, and has

always the force of the conclusive, and never of the attributive form. It has the same meaning as *sōna* of the spoken language, as in the phrase *ame ga furi sōna*, 'it is likely to rain,' which would be in the written language *ame ga furu rashi*.

Rashi is really added to the attributive form, the final *ru* of which in verbs of the second conjugation is dropped to avoid the recurrence of *r* in two successive syllables. *Ru* is also lost before *rashi* in the perfect forms in *ri*, as *narerashi*, and in those inflected teniwoha which terminate in *ru*, *e.g.*, *nurashi*, *kerashi*, *tsurashi*.

To may be placed not only after the conclusive form of verbs or adjectives, but after any other word which is capable of standing at the end of a sentence. It corresponds to the English conjunction 'that,' and is the sign of quotation or of indirect narration. This *to* enters into many idiomatic expressions, which are to be explained by supplying one of the five verbs *miru*, *kiku*, *omoïi*, *suru*, and *iu*.

Examples of *to*.

Rashi wa sōna to iu kokoro nari to ieri.	He has said that the meaning of *rashi* is *sōna*.
Kono tokoro e kitaradzu to iïte.	Having said that he has not come to this place.
Yuku to suguni.	As soon as he goes (or went).
Yuku to (iïte) mo.	Even if he goes.
Kuru ka to miru.	He looks to see whether he is coming.
Kwaki nobin to suru ni.	The fiery element, in its efforts to expand.
Yukan to omou.	I am thinking of going.

Ya after the conclusive form has sometimes an interrogative force, and is sometimes nothing more than an exclamation.

Examples of *ya*.

Ari ya nashi ya?	Is it or is it not?
Ito hadzukashiki waza naradzu ya?	Is it not a very shameful thing?
Ureshi ya!	How glad I am!
Kanashi ya!	How sorry I am!

Kashi is a word which adds emphasis to what precedes. It is often used at the end of prayers to the Deity, where it means much the same as our 'Amen.' *Kashi* is doubtless nothing more than the conclusive form of *kaku* 'thus,' and means literally 'thus it is.'

Mo, *yo*, and *na* after the conclusive form are mere interjections. There are however a few instances of the conclusive form with *na* constituting the negative imperative, *e.g.*, *wasuruna* 'do not forget,' *kuna* 'do not come.'

All these particles, except *rashi*, are found after adjectives as well as after verbs.

III. UNINFLECTED TENIWOHA ADDED TO ATTRIBUTIVE OR SUBSTANTIVE FORM.

Na added to the attributive form of the verb gives a negative imperative used in the later written and in the spoken language.

Examples.

Yuku na.	Do not go.
Taburu na.	Do not eat.
Miru na.	Do not look.

The particles added to this form in virtue of its being a substantive or adjective, have been noticed in the previous chapter.

Ni with this form means 'in,' as in the phrase *nobin to suru ni* 'in attempting to expand.'

The interrogative particle *ka* follows the attributive form; *ya* follows the conclusive form.

IV. UNINFLECTED TENIWOHA TO NEGATIVE BASE.

Ba is the same particle which in the form *wa* is found after nouns, and its meaning when accompanying verbs is essentially the same, viz. 'in case that.' Thus *yukaba* means 'in case he goes' or 'if he goes.' *Ba* with the negative base refers to future actions only.

This *ba* is found with adjectives as well as with verbs, in which case *m* is often inserted for the sake of euphony.

Ba has often an optative force, which is sometimes brought out more forcibly by adding the interjection *ya* as in the sentence *hito ni misebaya* 'Oh! that I might show it to some one.'

Examples of *ba.*

Tsuki ide ba.	If the moon should come forth.
Kore wo shiradzu ba.	If he do not know this.
Riōgoku ni sebaya to nozomu.	He wished he could make it his own dominion.
Uguisu no tani kara idzuru koye naku ba.	Were it not for the note of the uguisu coming forth from the valley.

De is a negative particle. Its grammar is that of a verb in the root-form. It is equivalent to, and is perhaps a contraction for *dzu te*. Another derivation makes it a contraction for *ni te*, *ni* being here the root-form of the negative verb *nu*.

Example of *de*.

Fukaki kokoro wo shira de ai gatashi.	It is impossible to meet him without knowing the depth of this heart.

Ji is also a negative particle. Its grammar is that of a verb in the root, conclusive or attributive form. It is the negative corresponding to the future form in *n* or *mu*. The spoken language substitutes *mai* for *ji*, and the later written language *bekaradzu*.

Examples.

Isshō no haji kore ni suguru wa araji.	It is improbable that any disgraceful act of his whole life will surpass this.
Mukaye ideji to oboshite.	Thinking he would not go out to meet him.

Nan with the negative base must be distinguished from *nan* with the root-form. The latter is the future of *nuru*. *Nan* with the negative base is probably contracted for *n* of the future followed by *nan* described in the chapter on suffixes added to nouns. The form thus obtained has an optative signification. It is chiefly confined to poetry.

Example.

Kimi ga kokoro ware ni tokenan.	Would that your heart were melted unto me.

Ku is frequently added to the negative base of verbs of the first conjugation, and in verbs of the second and third conjugations to a base formed by changing the *u* final of the attributive form into *a*. In adding *ku* the declinable teniwoha follow the analogy of the conjugation which they most resemble in their inflection. The forms thus obtained are merely poetical variations of the attributive form of the verb. In respect to their syntax, they are nouns.

Examples.

From	*tamau* 'to give'	is formed	*tamawaku.*
„	*iii* 'to say'	„	*iwaku.*
„	*ieru* (perfect of *iii*)	„	*ieraku.*
„	*tatsuru* 'to set up'	„	*tatsuraku.*
„	*miru* 'to see'	„	*miraku.*

From	*mu* or *n*	the future suffix	is formed	*maku.*
„	*nu*	the negative suffix	„	*naku.*
„	*keru*		„	*keraku.*
„	*tsuru*		„	*tsuraku.*
„	*nuru*		„	*nuraku.*

Examples.

Mimaku no hoshisa.	The desire to see.
Kōshi no tamawaku.	The teaching of Confucius.

V. UNINFLECTED TENIWOHA ADDED TO PERFECT.

Ba. This *ba* is identical with the *wa* suffixed to nouns and the *ba* which follows the negative base. *Yukeba* means therefore 'in respect to his having gone,' 'in the case that he has gone,' and the *ba* may usually be rendered by such conjunctions as 'since,' 'when,' 'whereas,' 'because.'

After the perfect form, the *ya* of *baya* has an interrogative or dubitative force. Thus while *mibaya* means 'Oh! that he might see!' *mirebaya* means 'Since he has seen (if indeed he has seen).

Examples.

Haru tateba, kiyuru kōri.	The ice that melts *now that* the spring has commenced.
Nakaba ni narishikaba.	Since it had become the middle.
Kono hi kureshikaba.	When this sun had set.

Do is identical with the *to* described amongst teniwoha suffixed to the conclusive form. An ellipsis may be supposed after it of *iite* or *shite.* Thus *yukedo* will be the same as *yuki-ari-to-shite,* 'taking it that he has gone,' *i.e.,* 'though he has gone.'

Domo is the *do* just described with the addition of *mo* 'even.'

Example.

Yobedomo samedzu.	Though they called her, she did not awake.

The teniwoha in this section are added to verbs and adjectives alike.

CHAPTER VII.

INFLECTED TENIWOHA.

Inflected teniwoha are found in combination with verbs and adjectives only. In the following list, which contains those which are most important, the same classification has been adopted as in the case of the uninflected teniwoha. Only a few of these suffixes can be added directly to adjectives. As in the case of uninflected teniwoha, the verb *aru* usually intervenes.

I. INFLECTED TENIWOHA ADDED TO ROOT.

Tsuru (*te, tsu, tsuru, te, tsure,*) has the same meaning as the Chinese 竟 and the Japanese *hatsuru, i.e.*, 'to finish'; thus *mitsuru, kikitsuru*, mean 'to finish seeing,' 'to finish hearing.' *Tsuru* is much the same as the *te shimau* of the spoken language. It is not really a sign of the past tense, or it would hardly be found combined with the past suffixes *ki* and *shi*, but it is often difficult to render it otherwise in English.

In the later form of the language, the root *te* is the only form in use. Here it has lost the meaning *te shimau* which it had in the earlier language, and merely indicates that the action of the verb to which it is joined is prior to, or is conceived as prior or preparatory to, the principal verbs; in other words, it forms a past-participle.

Examples of *tsuru*.

Uguisu no naki-tsuru hana.	The flowers where the uguisu has just been singing.
Sake kurai-tsureba, inan to iu.	Now when they had finished drinking the wine, they said they would go.
Hana sakite zo hito mini kuru.	It is after the flowers have opened, that people come to see them.
Okina no mōsan koto kiki-tamai ten ya.	You will kindly hear to the end what the old man is about to say to say to you, wont you?
Ikusa mite, ya wo hagu.	To whet one's arrows after one sees the battle.

Taru (*tari, tari, taru, tara, tare*) is nothing more than *te*, the root of *tsuru*, followed by the substantive verb *aru*. It has the same meaning as the *te aru* or *te iru* of the spoken language, and should be distinguished from the colloquial *ta*, which (though the same word as *tari*,) is used simply as a past tense. The force of *taru* will be understood from the following examples. *Nururu*, for instance means 'to get wet,' *nuretaru* to be in the condition of having got wet, i.e. 'to be wet'; *nuru* means 'to be down,' *netaru* 'to be lying down.' The *nureta* and *neta* of the spoken language mean '(I) got wet,' '(I) lay down.'

Examples.

Kitaru hito.	The man who has come, The man who is here.
Yedo ye yukitari.	He has gone to (and remains at) Yedo.

Nuru (*ni, nu, nuru, na, nure,*), is the verb *iniru* 'to go away,' the initial *i* having been lost after the *i* or *e* final of the root of the preceding verb. *Nuru* and *tsuru* differ little in meaning, but they are not found combined with the same verbs, *nuru* being annexed to those which denote a gradual process, while *tsuru* is added to those expressive of a single act. *Nuru* is usually found with intransitive, *tsuru* with transitive, verbs. *Nuru* may often be conveniently rendered by the adverb 'away' as in the word *yuki-nuru* 'to go away,' *shinobi-nuru* 'to steal away,' *yake-nuru* 'to burn away.'

Nan after the roots of verbs is the future form of this suffix.

Examples of *nuru*.

Nonoshiru uchi ni yo fukenu.	Whilst we were gossiping, the night grew late.
Kokoni usenishikaba.	Inasmuch as she died here.
Fune ni norinan to su.	We made to go on board *for good.*

Keru (*keri, keri, keru, kera, kere*) is the perfect of *kuru* 'to come,' but as a suffix it is employed in a looser and more general signification, and it is often used merely in forming a substitute for the perfect of the simple verb. Where the original force of *keru* is more distinct, it may be rendered in English by the help of such phrases as 'at length,' 'it came to pass that,' 'it so happened that.'

The spoken equivalent of *keru* is *te kita.*

Examples of *keru.*

Hana wa saki keri.	The flowers have at length opened.
Haru wa ki ni keri.	Spring has at length arrived.
Nige-use ni keri.	They at length ran away.

Shi (—, *ki*, *shi*, *ke*, *shika*,) is the sign of the past tense. The root of the verb with *shi* added is like the Greek aorist, simply a past tense, and nothing more. This is really the only past tense in the Japanese language, at least in its classical form. Past time may be implied by the use of other suffixes, but *shi* is the only one which indicates it directly. The difference between *shi* and *tsuru* is that the former indicates past time absolutely, the latter relatively.

Examples of *shi.*

Kiō ni te umàreshi onna.	A woman born in Kiō.
Kokoni usenishikaba.	Inasmuch as she died here.
Muma wo kishi (or *koshi*) *michi wasurenu mono nari.*	The horse is an animal which does not forget the road which it has come.
Korosan to shiki.	They made to kill us.

Taki and *mahoshiki* are regularly inflected adjectives, the former of the first, the latter of the second conjugation.

Taki is the same word with the adverb *ito* (before adjectives) or *itaku* (before verbs) 'very,' 'exceedingly.' The use of *taki* in forming desiderative adjectives from verbs belongs to the most modern form of the language.

Mahoshiki is used in the old language to form similar adjectives. *Mahoshiki* is *mi*, the root-form of the future suffix, followed by the adjective *hoshiki* 'desirous,' the *i* of *mi* being changed into *a* by the attraction of the *a* of the negative base to which *mi* is attached.

Examples of *taki* and *mahoshiki.*

Yukitaki tokoro.	A place whither one wishes to go.
Yukamahoshiki tokoro.	do.
Yukitaku sōrō.	I wish to go.
Yukamahoshi.	do.

II. INFLECTED TENIWOHA ADDED TO CONCLUSIVE FORM.

In the old language, these particles are frequently combined with the root in the case of verbs of the third conjugation.

Naru (nari, nari, narn, nara, nare,) is in poetry sometimes found annexed to the conclusive form of the verb, as in the phrase *Yama ni mushi no koye su nari*, 'There is a chirping of insects on the hill.' *Su nari* I take to be a contraction for *suru nari*, the *ru* of *suru* being first assimilated to the following *n*, and then lost altogether.

Meru (meri, meri, meru, mera, mere,) expresses a slight shade of uncertainty, such as is indicated in English by the use of such adverbs as 'seemingly,' 'no doubt,' 'probably.'

The *Kotoba no Chikamichi* states that it is contracted for *mie-aru*, *mie* being the root of *miguru* 'to seem.' This derivation can hardly be correct, but it agrees well with the meaning.

Aru and its derivatives lose the *ru* final before *meru*.

Examples of *meri*.

Shiritameredo.	Although they are doubtless aware.
Oroka naranu hito bito ni koso amere (for *aru mere*).	They are doubtless anything but stupid men.

Ran (ran, ran, ran, —, rame,) is nothing more than *aran*, the future of *aru* 'to be,' the initial *a* being dropped after the final vowel of the verb, in order to avoid a hiatus. *Ran* is therefore the same as the *de arō* of the spoken language, or the more pleonastic form *ni te aran* of the written language. *Ran* expresses a slight shade of doubt.

Example of *ran*.

Hōrai to iuran yama.	The mountain called, *if I mistake not*, *Horai*.

Beki (beku, beshi, beki, beku, bekere,) is a regularly inflected adjective of the first conjugation. It is used in many different shades of meaning, such as to express probability, possibility, moral obligation, necessity, futurity, etc., and may be variously rendered according to circumstances by 'probably,' 'may,' 'ought,' 'must,' 'should,' 'will,' etc. The last meaning is very common in the later style, where *beki* has almost superseded the ordinary future in *n*. *Beshi* and *beku*-

radzu (*beku*+*aradzu*) are often used as nearly equivalent to the ordinary imperative.

Beki is confined to the written language.

Bemi and *bera* are poetical forms obtained by adding to the root *be*, the terminations *mi* and *ra*, by which abstract nouns are formed from adjectives.

Beki is sometimes found added to the root of verbs of the third conjugation in the old language.

Examples of *beki*.

Jōshu e ranniu subeshi to geji shi-tamau.	He ordered him (saying) '*Make* an incursion into Jōshu.
Idzure yo-wakaran tokoro mukau beshi.	He *was to* proceed wherever there might be a weak place.
Teki wa sadamete taigun naru-beshi.	Decidedly the enemy are *sure to* be in great force.
Tatakau beki ka; waboku koü beki ka?	*Should* we fight, or beg for peace?
Kono uta mo kaku no gotoku narubeshi.	The same is *probably* the case with this poetry also.

Majiki (*majiku*, *maji*, *majiki*, *majiku*, *majikere*) is a regularly inflected adjective of the second conjugation. Its meaning is the opposite of that of *beki*. *Mai*, the negative future of the spoken language, is identical with *majiki*.

Examples of *majiki*.

Kono yo ni wa mata mirumaji.	In this world, at any rate, we are *unlikely to* see him again.
Tsukaü beki tokoro to tsukaü majiki tokoro to ari.	There are places where it ought to be used, and also places where it ought not.

III.—There are no inflected teniwoha added to the attributive form of the verb or adjective.

IV. INFLECTED TENIWOHA ADDED TO NEGATIVE BASE.

Nu (*zu* or *ni*, *zu*, *nu*, *na*, *ne*) is the negative suffix, and corresponds to the English adverb 'not.' *Ni* is obsolete, and *na* is found only before *ku*.

Examples of *nu*.

Iwanedo.	Though one do not say.
Shirazu.	I don't know.
Shirazu omoiki.	He felt ignorant.

Zaru (*zari, zari, zaru, zara, zare,*) is for *zu-ari*. In the later language, *zaru* is used in preference to the simple suffix *nu*, except in the case of the root-form.

Zaru, for *zo aru*, must be distinguished from the above.

Examples of *zaru*.

Shirazari keri.	He did not learn (or know).
Shirazaru hito.	A stranger, or, a man who does not know.

N or *mu* (*n* or *mu*, *n* or *mu*, *n* or *mu*, —, *me,*) is the future suffix. The root and negative base ought properly to be respectively *mi* and *ma* instead of *mu*, but they are always written as above. The form *ma*, however, does exist in the form *maku*.

N, especially when combined with other particles, is frequently equivalent to the adverb 'probably.'

Examples of *n*.

Ikahodo kammuri uruwashikaran ni mo.	However elegant the headdress may be.
Nikki kakan hito.	Those persons who are about to write journals.
Korosan to shiki.	They made to kill us.
Hōrai to iu yama naran.	It is probably the mountain called Hōrai.

Mashi (—, *mashi, mashi, mase, mashika*). *Mashi* is not found as an adjective or noun, but takes the place of the attributive form merely as the complement of *zo* or of some of the other particles having the same government. There is no case of *mashika* following *koso*; it only occurs as a base for the addition of suffixes.

Mashi does not differ in meaning from the future suffix *n*. It is a poetical form.

Example of *mashi*.

Uguisu no tani kara idzuru koye naku ba, haru kuru koto wa tare ka shiramashi.	Were it not for the note of the uguisu from the valley, who would know of the arrival of spring.

V. INFLECTED TENIWOHA ADDED TO PERFECT.

Ri (ri, ri, ru, ra, re). The meaning and derivation of the perfect form in *ri* have been already explained at page 35. This form is peculiar to verbs of the first conjugation.

Examples of perfect form in *ri*.

Kono koto wa onore 'Mikuni no Kotodama' ni tsubara ni ieri.	This subject I have myself fully discussed in the '*Mikúni no Kotodama.*'
Nochi no yo no hito no kakeru mono miru ni.	In examining the writings of men of a later age.

TABLE OF TENIWOHA USED IN COMBINATION WITH INFLECTED WORDS.

I. TENIWOHA ANNEXED TO ROOT.

1. UNINFLECTED.

Ni, wa, mo, to, nagara, tsutsu, gatera, -mi -mi, -tsu -tsu, naso, yo.

2. INFLECTED.

Root.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
te	*tsu*	*tsuru*	*te*	*tsure*
tari	*tari*	*taru*	*tara*	*tare*
ni	*nu*	*nuru*	*na*	*nure*
keri	*keri*	*keru*	*kera*	*kere*
—	*ki*	*shi*	*ke*	*shika*
taku	*tashi*	*taki*	*taku*	*takere*
mahoshiku	*mahoshi*	*mahoshiki*	*mahoshiku*	*mahoshikere.*

II. TENIWOHA ANNEXED TO CONCLUSIVE FORM.

1, UNINFLECTED. *Rashi, ya, kashi, mo, yo, na.*

2. INFLECTED.

Root.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect
nari	*nari*	*naru*	*nara*	*nare*
meri	*meri*	*meru*	*mera*	*mere*
ran	*ran*	*ran*	—	*rame*
beku	*beshi*	*beki*	*beku*	*bekere*
majiku	*maji*	*majiki*	*majiku*	*majikere*

III. TENIWOHA ANNEXED TO ATTRIBUTIVE FORM.

1. UNINFLECTED. *Na, ka, ni,* etc. 2. INFLECTED. None.

IV. TENIWOHA ANNEXED TO NEGATIVE BASE.

1. UNINFLECTED. *Ba, de, ji, nan, ku.*

2. INFLECTED.

Root.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
zu or *ni*	*zu*	*nu*	*na*	*ne*
zari	*zari*	*zaru*	*zara*	*zare*
n or *mu*	*n* or *mu*	*n* or *mu*	—	*me*
—	*mashi*	*mashi*	*mase*	*mashika*

V. TENIWOHA ANNEXED TO PERFECT.

1. UNINFLECTED. *Ba, do.*

2. INFLECTED.

Root.	Conclusive Form.	Attributive Form.	Negative Base.	Perfect.
ri	*ri*	*ru*	*ra*	*re*

CHAPTER VIII.

AUXILIARY VERBS.

I. Auxiliary verbs used with verbs in the first person to express humility.

Hamberu or *haberu* means literally 'to be beside,' and hence 'to be in attendance on.' In the old language it is used with the root-form of verbs in the first person as an indication of the humble attitude of the speaker. Thus we often find *yomi-haberu*, *mi-haberu*, etc., for *yomu*, *miru*, in addresses to a superior.

Saburau or *samurau* (pronounced *sōrō*) had originally the same meaning and application as *haberu*. It was at first a humble form of expression, but it has now lost that force, and is used indiscriminately with all persons of the verb, and even in cases where the nominative is not a living being at all. The epistolary style affords numerous examples of *sōrō*, almost every verb being accompanied by it. It is annexed to the root-form. As used by modern writers, *sōrō* is entirely meaningless.

Examples of *sōrō*.

Sadamegataku zonji sōrō.	I am of opinion that it is impossible to decide.
Shokan wo mochite mōshi-iri sōrō.	I communicate by means of a letter.
Deki shidai sashi-shinzu beku sōrō.	It ought to be sent as soon as it is finished.

Makaru. In its original acceptation, this word meant 'to cease,' 'to go.' It has come to be used as a mere auxiliary indicative of humility, and is prefixed in the root-form to verbs in the first person. *Makaru* occurs very frequently in the notes of evidence taken in courts of justice.

Example of *makaru*.

Kokoni makari ari sōrō tokoro.	Whilst I was here.

Mōsu. In epistolary correspondence, the most usual mode of indicating humility is to prefix *o* or *on*, and add *mōsu* to the roots of the verbs in the first person. In any other position, *mōsu* has its literal signification, 'to say,' 'to tell.'

Example.

On tsukawashi mōshi sōrō. | I will send it.

Aguru 'to raise,' 'to offer,' is much used as an auxiliary for the sake of humility. It is the converse of *kudasaruru* 'to give,' 'to cause to descend.' *Aguru* is joined to the roots of verbs.

Example.

Sudeni moshi-age sōrō yōni. | As I have already had the honor to inform you.

Tatematsuru is a still more respectful word than *aguru*, which it resembles in meaning. It is used in petitions, addresses, and other documents composed in a formal style.

II. Auxiliary verbs used as honorifics with verbs in the second person, or with verbs in the third person when the actions of some exalted personage are spoken of.

Tamau is annexed to the roots of verbs as an honorific auxiliary. Its original meaning is 'to give,' and it corresponds to the *kudasaruru* of the spoken and later language. An imperative *tabe* which is not unfrequent in the *monogatari* argues the existence of an older verb *tabu*, of the same signification as *tamau*.

Example.

Sassoku ni kiki sumi tamai-ki. | At once granted (his request).

Masuru (conjugated like *suru*) was in the old language annexed exclusively to verbs in the second or third person. The spoken language used it with verbs of the first person also. *Masuru* is annexed to the root.

Asobasu, the transitive form of *asobu* 'to sport,' is commoner as a honorific in the spoken than in the written language. It is added to the roots of verbs.

Nasaruru is the honorific substitute for *suru* 'to do.' It is not unfrequent in the epistolary style.

Kudasaruru is confined to the later written and to the spoken language.

Tatematsuru and *aguru* are opposed to *tamau* and *kudasaruru*. The former imply a dative of a pronoun of the second or third person, the latter a dative of a pronoun of the first person.

III. Other auxiliary verbs.

Aru, naru, ni, nan. *Aru* 有 means 'to be' in the sense of 'to exist.' It is not the mere copula of a proposition like *naru* 也. Thus although the two propositions

Kono muma wa shirokari
Kono muma wa shiroki nari

are practically identical, the real meaning of the former is, 'As to this horse, the quality of whiteness exists,' while the latter is, 'This horse is white,' *nari* being nothing more than a copula.

Aru is chiefly used as in the above example as an auxiliary joined to adjectives. Its use with verbal roots to form a perfect tense, and also its combinations with some of the commoner teniwoha have been already noticed.

Naru, which is conjugated like *aru*, is contracted for *ni aru*. Here the *ni* is sometimes the locative particle 'in' and sometimes the root of an obsolete verb *nu* 'to be.' *Naru* is abbreviated in the spoken language into *na*, a form which is occasionally used by modern writers.

Nari is often used after the attributive forms of verbs and adjectives to form a substitute for the conclusive form. It should be distinguished from *naru* 'to become' which follows the adverbial form of adjectives, and which is conjugated as a regular verb of the first conjugation.

The root *ni* and the future *nan* of an obsolete verb *nu* 'to be' are still in use. *Ni* is most frequently met with in the combination *ni te* 'being' or 'having been.' *Nan* is mostly found after the adverbial form of adjectives as in the example *shirubeku nan* 'it should be observed.'

It is doubtless the same *nan* (inserted parenthetically) which has been described at page 62 as a particle used by prose writers as an equivalent to *zo*.

Examples of *aru, naru, ni, nan.*

Chi aru mo, oroka naru mo.	Both those who have understanding, and those who are foolish.
Chi ni te chi wo arau.	To wash away blood by blood.
Kore wa Hōrai no yama nari.	This is the mountain *Hōrai.*
Kaku nari to shirubeku nan.	You must know that this is so.
Sono ajiwai wo shirubeku nan.	This shade of meaning must be attended to.

Suru. The roots of verbs followed by *suru* are often found substituted for the simple verb.

Itasu is used for *suru* in a more dignified or formal style.

Uru 'to get,' 'to be able' is prefixed in the root-form *e* to verbs, as in the example, *Eiwadzu.* 'He is unable to say.'

Kanuru 'to be unable' is often annexed to verbal roots.

Example.

Yuki-kane-sōrō.	I am unable to go.

Au 'to meet.' Especially in the later language, *au* in the root-form *ai* is prefixed to many verbs. In this position it sometimes implies that the action of the verb is mutual, and sometimes has very much the force of the suffix *keru.*

Examples.

Natsu ni nari ai sōrō toki.	When it at length became summer.
Ai-boruru.	To love mutually.

CHAPTER IX.

SYNTAX.

ORDER OF WORDS IN A SENTENCE.

1. Qualifying words or phrases precede the words which they qualify. Thus:—

(a) The adjective (verb or adjective in attributive form) precedes the noun which it qualifies, as *yoki hito* 'a good man,' *kuru hito* 'the man who comes.'

(b) The adverb precedes the word which it qualifies, as *ito hayaku* 'very fast,' *hayaku kuru* 'to come quickly.'

(c) The noun followed by the genitive particle *no* or *ga* precedes the noun to which it is joined, as *hito no chikara* 'a man's strength.'

2. The nominative case stands at the beginning of a sentence. *Tsuki wa kagiri naku medetaki mono nari.* 'The moon is an immeasurably beautiful object.' To this rule there are numerous exceptions. In comparisons, the object with which the subject of the sentence is compared usually, though not always, precedes it, as in the sentence, *Kono yama yori are wa takashi.* 'This mountain is higher than that.'

3. The verb (verb or adjective in conclusive form) is placed at the end of the sentence, as in the last example.

The regular order of a sentence is frequently inverted in poetry, the verb appearing in the middle, and the sentence being closed by one of the particles *te, wa, ba, to, do, domo, wo,* a preposition, or an adverb, (including the adverbial form of the verb).

4. Prepositions and case signs are placed after the nouns to which they relate as *koko made* 'to this place,' *ware no* 'mine.'

5. The direct object of the verb precedes it, as *kawa wataru* 'to cross a river.'

6. A noun governed by a preposition precedes the direct object of the verb, as *fune ni kawa wataru* 'to cross a river in a boat.'

7. The predicate is placed before the copula, as in the example, *tsuki wa medetaki mono nari* 'the moon is a beautiful object.'

8. Expressions denoting time precede expressions denoting place, and a general expression precedes one that is more precise. Examples. *Itsu made kokoni sumu ka?* 'Until when do you reside here?' *Roku gwatsu nanuka made.* 'Until the seventh day of the sixth month.'

9. Conjunctions and interrogative particles are placed after the word or clause to which they belong, as in the examples, *makaru to mōsù* 'he says he is coming.' *Ika naru hĭto ka to töu.* 'He inquires what manner of man it is.'

10. Dependent clauses precede principal clauses.

Example.

Uguisu no tani kara idzuru koye naku ba, haru kuru koto wa tare ka shiramashi.	Were it not for the note of the uguisu from the valley, who would know of the arrival of spring.

PARTICLES AFFECTING THE FORM OF THE VERB OR ADJECTIVE AT THE END OF A SENTENCE (*kakari teniwoha*).

The following rules hold good for the classical form of the language, but in the novels and other popular works of the present day, they are often disregarded, while the Chinese style avoids constructions where they would be brought into use. They are entirely unknown in the spoken language.

RULE I. When none of the particles mentioned below occurs in a sentence, the verb or adjective which closes it is put in the conclusive form.

Examples.

Sakura yori mume wa hayashi.	The plum is earlier than the cherry.
Kono kawa hayaku nagaru.	This river flows swiftly.

RULE II. When one of the particles *zo*, *nan*, or an interrogative (*ka*, *ya*, *nani*, *nado*, *nazo*, *tare*, *ikani*, *ikaga*, *ikade*, *idzure*, *itsu*, *iku*,) occurs in a sentence, the verb or adjective which closes it is put in the attributive form.

A verb or adjective in the attributive form is sometimes seen at the end of a line of poetry in which none of the above-named par-

ticles occurs. Here it must be taken as a noun in the nominative absolute, and the whole sentence has the force of an exclamation.

Ka or *ya* in the body of a sentence requires the attributive form at the close, but while *ka* at the end of a sentence is preceded by the attributive, *ya* is preceded by the conclusive form.

Examples.

Kore ya waga motomuru yama naru.	This is (if I mistake not) the mountain of which we are in search.
Kore zo tama narubeki.	It is this which must be the jewel.

RULE III. When the particle *koso* occurs in a sentence, the verb or adjective which closes it is put in the perfect form.

The oldest specimens of the language afford instances of the perfect form without a *koso* preceding.

Examples.

Kore koso tama nare.	It is this, and this only which is the jewel.
Yone koso yokere.	It is rice, and nothing but rice, which which is good.

RULE IV. When the particles mentioned in Rules II and III occur in a dependent clause, they do not affect the verb of the principal clause.

RULE V. *Kana* and *tsuitsu* never follow the particles mentioned in Rules II and III.

RULE VI. *Rashi* and *mashi* are never found after *koso*.

———o———

Other rules of Syntax.

I. When a suffix is common to a number of nouns it is placed after the last only.

Example.

Oya kiōdai niobō wo sutete niguru.	To run away abandoning one's parents, brother and wife.

II. When a suffix or inflection is common to two or more inflected words, it is put with the last of the series only, all which precede being put in the adverbial form. The terminations by adding which causative verbs are formed from other verbs fall under this rule.

Example.

Ayashiku uruwashiku medetaki mono nari.	It is a wonderful, graceful, and beautiful object.
Kate wo tori, hayaku tsutsume.	Take the provisions, and make them into a parcel quickly.

III. There are no grammatical forms to distinguish indirect from direct narration. A speech is reported without any change further than the addition of the particle *to* 'that.' Thus the speech *ware wa shirazu* 'I do not know' if repeated by another person is repeated without change as for instance *ware wa shirazu to mōsu* 'he said he did not know.'

IV. An interrogative at the beginning of a sentence is accompanied by *ka* not *ya* at the end.

V. The nominative case is often placed absolutely, i.e. without a verb. Ex. *Okina miko ni mōsu yō.* 'The manner of the speech of the old man to the Prince.'

VI. The genitive case sometimes dispenses with the particles *no* or *gă* as *hototogisu koye* 'the cry of the hototogisu.'

———o———

Ken-yō-gen (兼用言). The *ken-yō-gen* is a species of pun. An example of this construction is found in Thackeray's novel 'The Newcomes' where he speaks of the teapot presented to Mr. Honeyman by his devotees attending his chapel as the 'devoteapot.' Here the syllable 'tea' stands at the same time for the last syllable of 'devotee' and the first syllable of 'teapot.' This is a very common ornament of style, not only in poetry, but in the more exalted passages of prose compositions.

Ex. *Ikitaki kokochi naku bakari.* 'Having no desire to live, and doing nothing but weep.' Here *naku* must be taken twice. The first time it is the negative adverb 'not,' the second it is the verb 'to weep.'

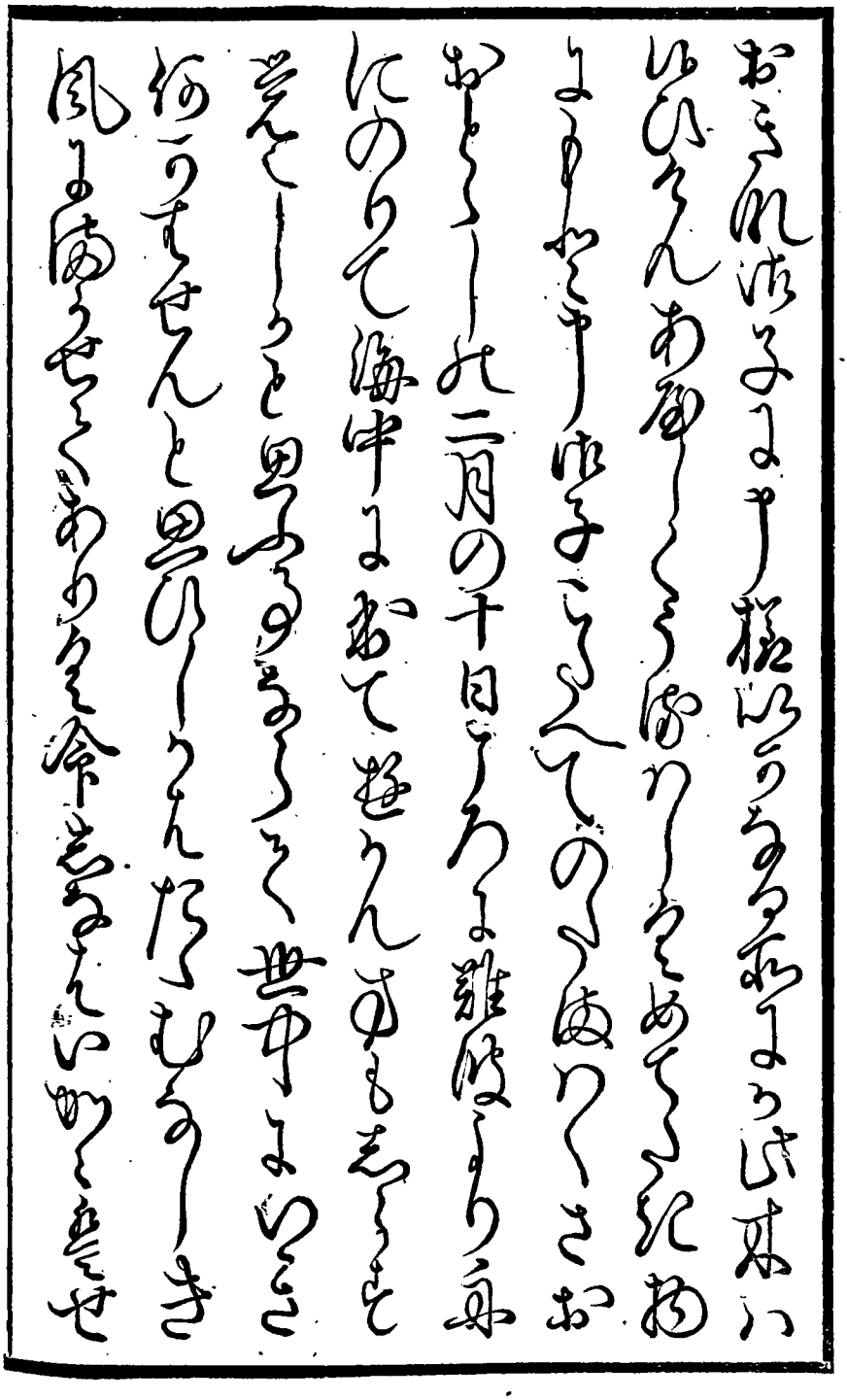
Namida no kawaku ma mo naki-kurasu. 'She spent her time in weeping, their being no interval in which her tears might dry.' In this sentence, *naku* 'not' must be supplied from *naki* the root of *naku* 'to weep.'

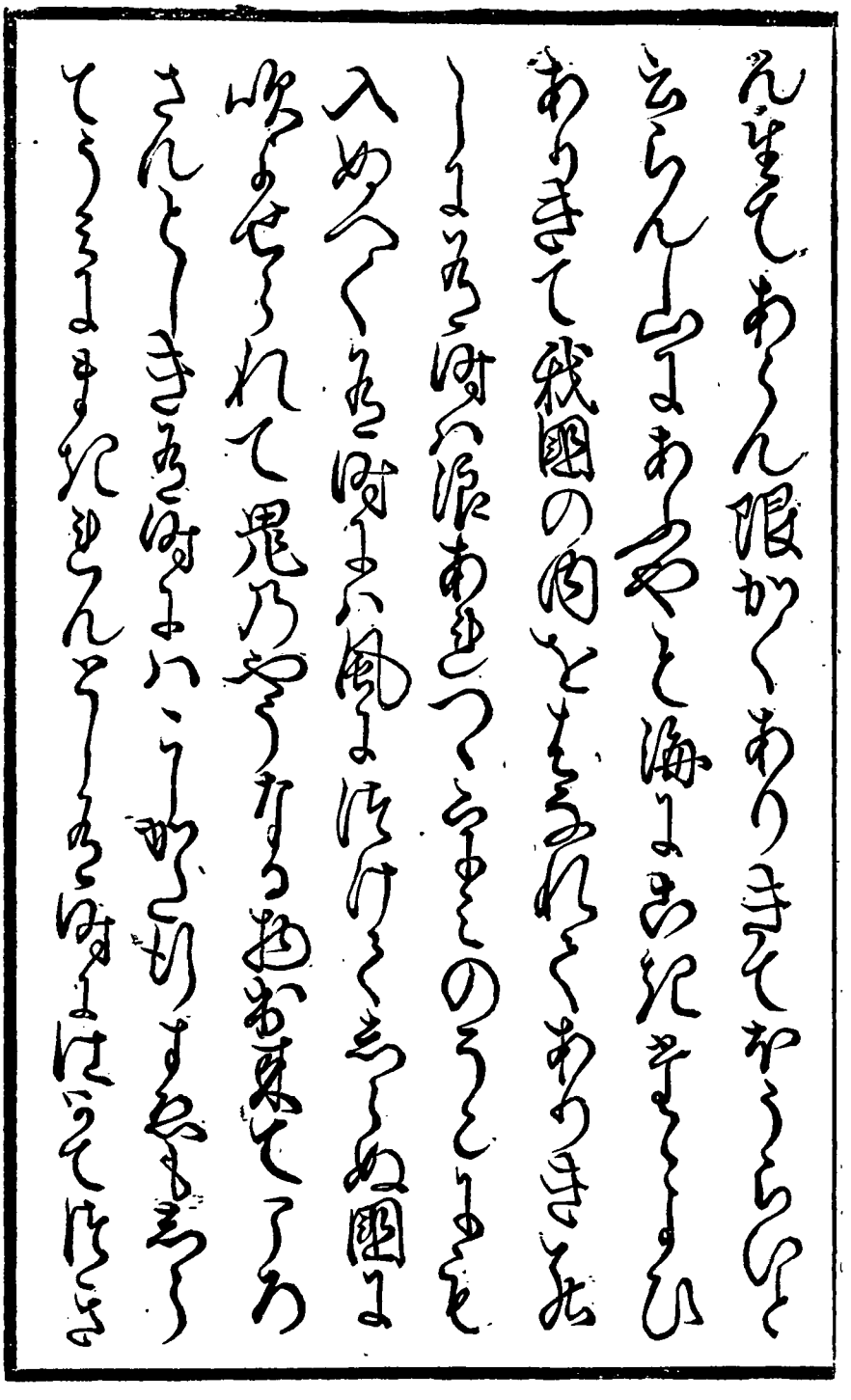
CHRESTOMATHY.

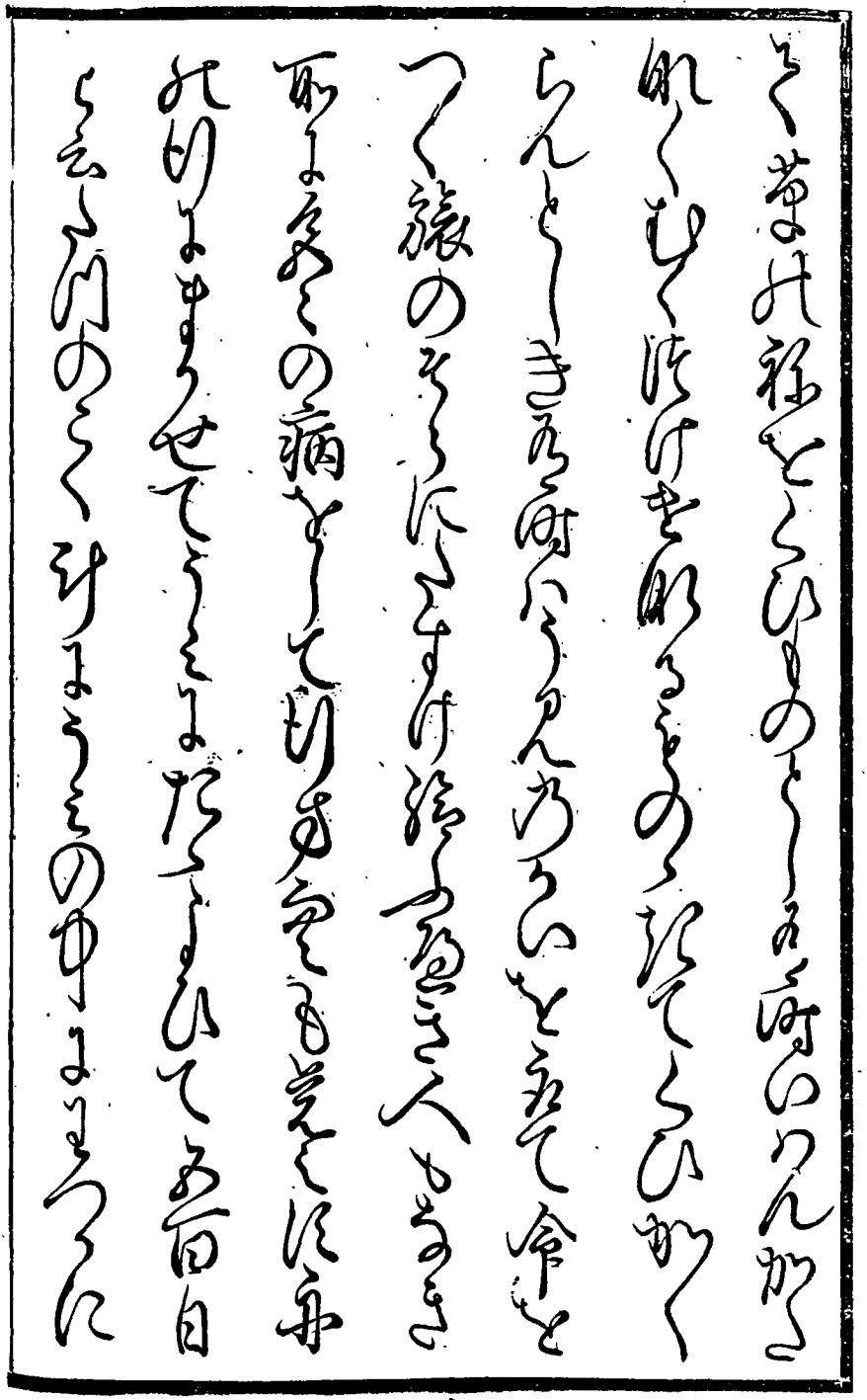
JAPANESE TEXT.

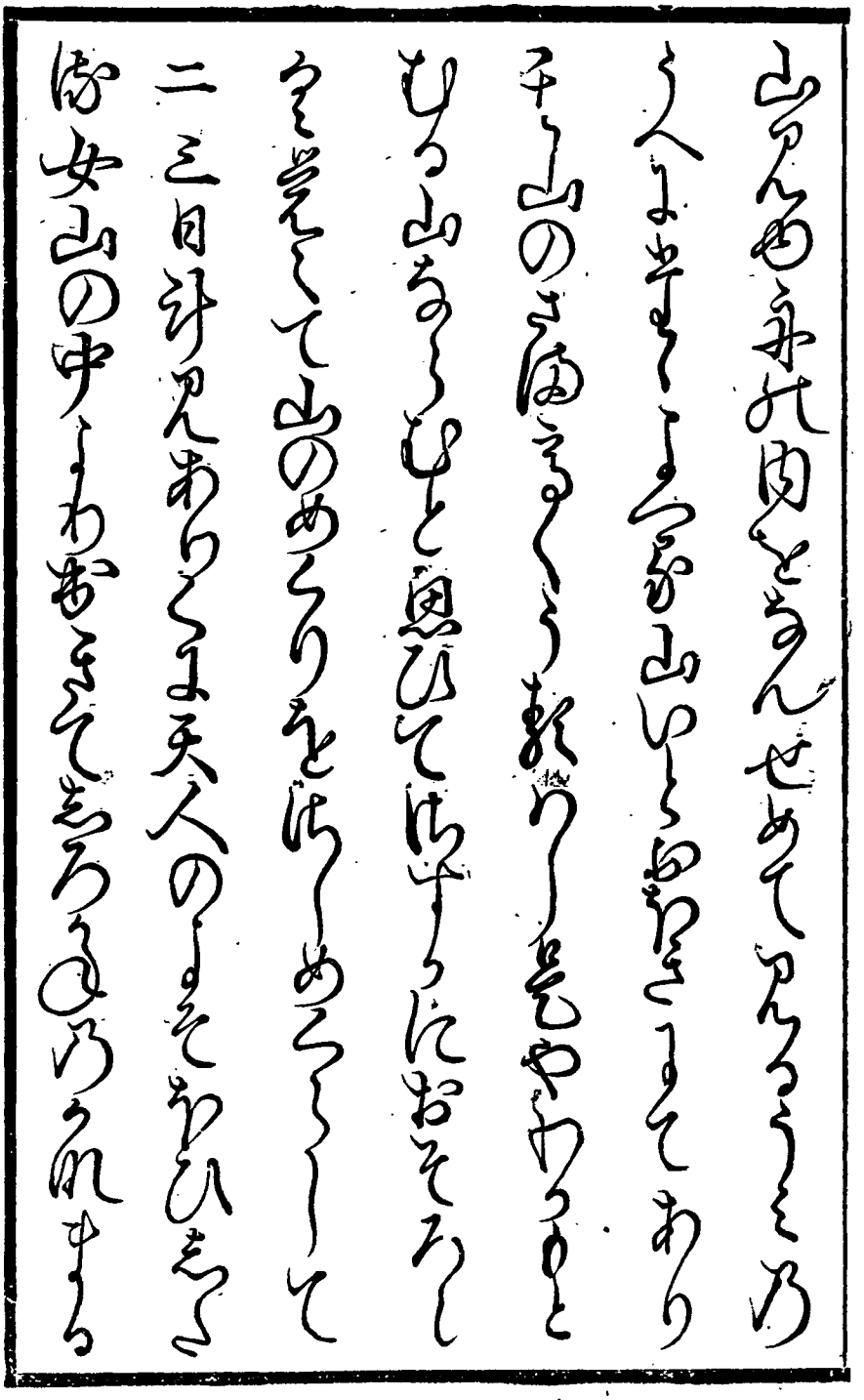
天磐座於押放天磐戸於押開
天乃八重雲於伊豆乃千別仁千別天
天降寄世奉幾

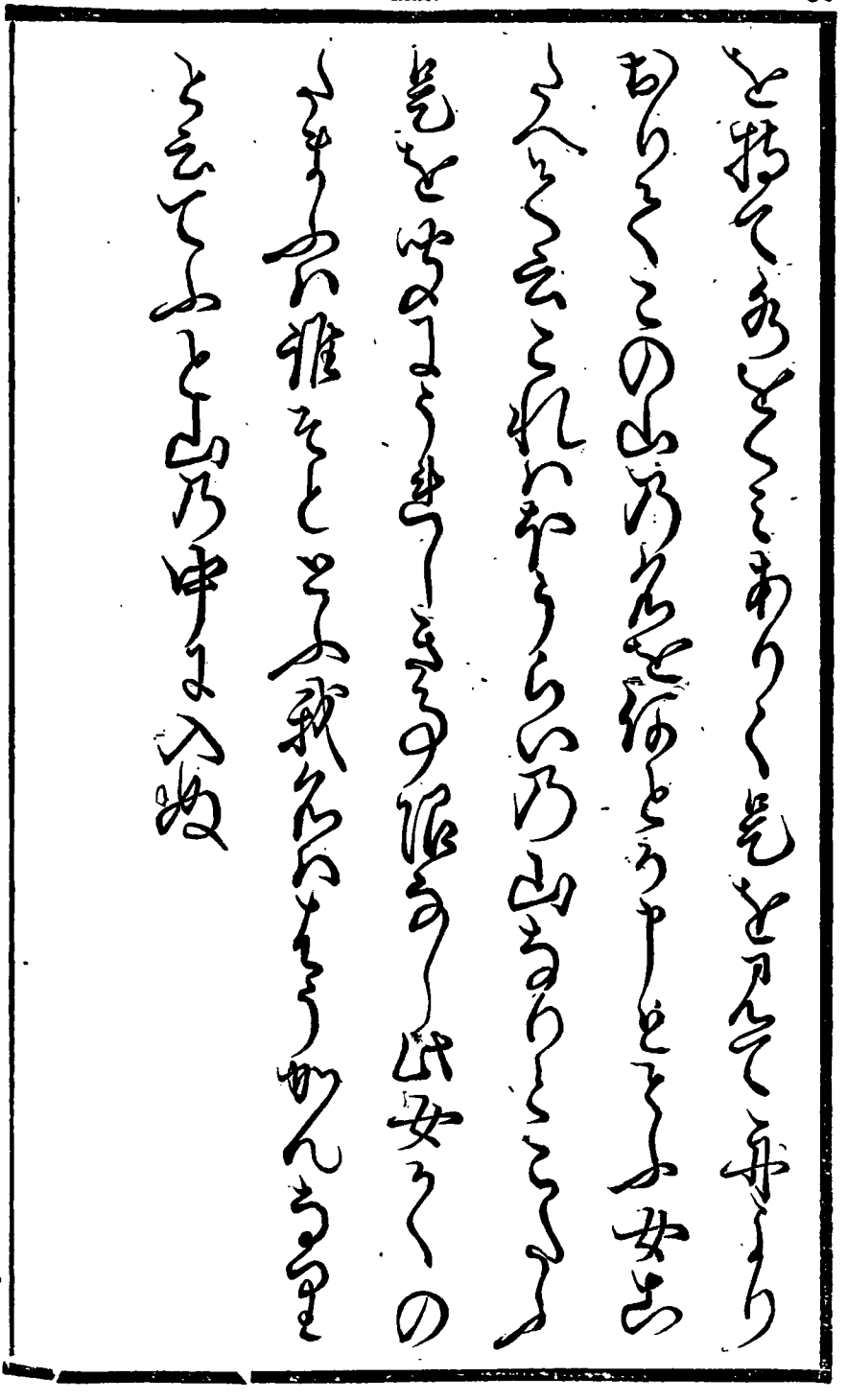
夜久毛多都。伊豆毛夜幣賀岐。
都麻碁微爾。夜幣賀岐都久流。
曾能夜幣賀岐袁。

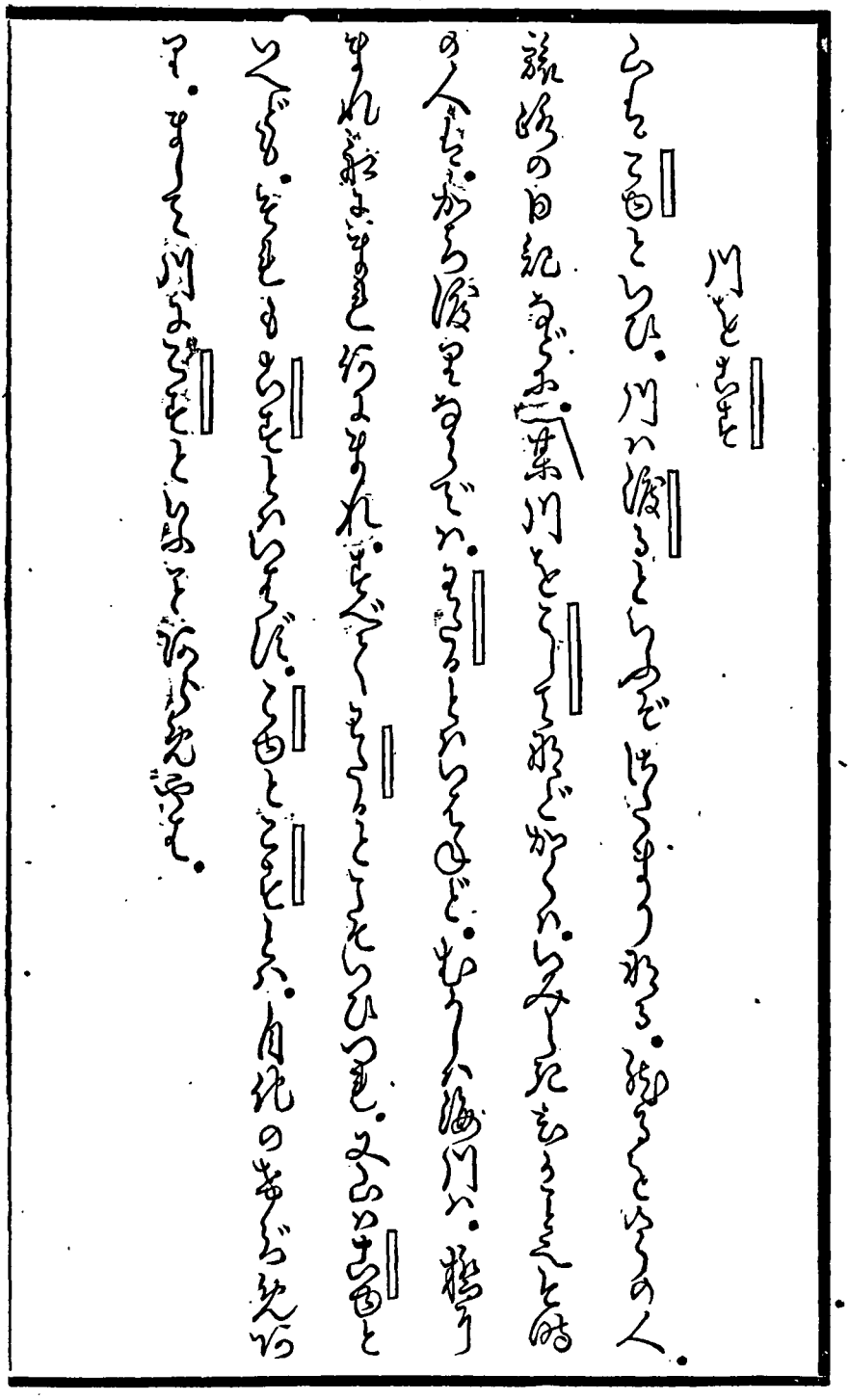












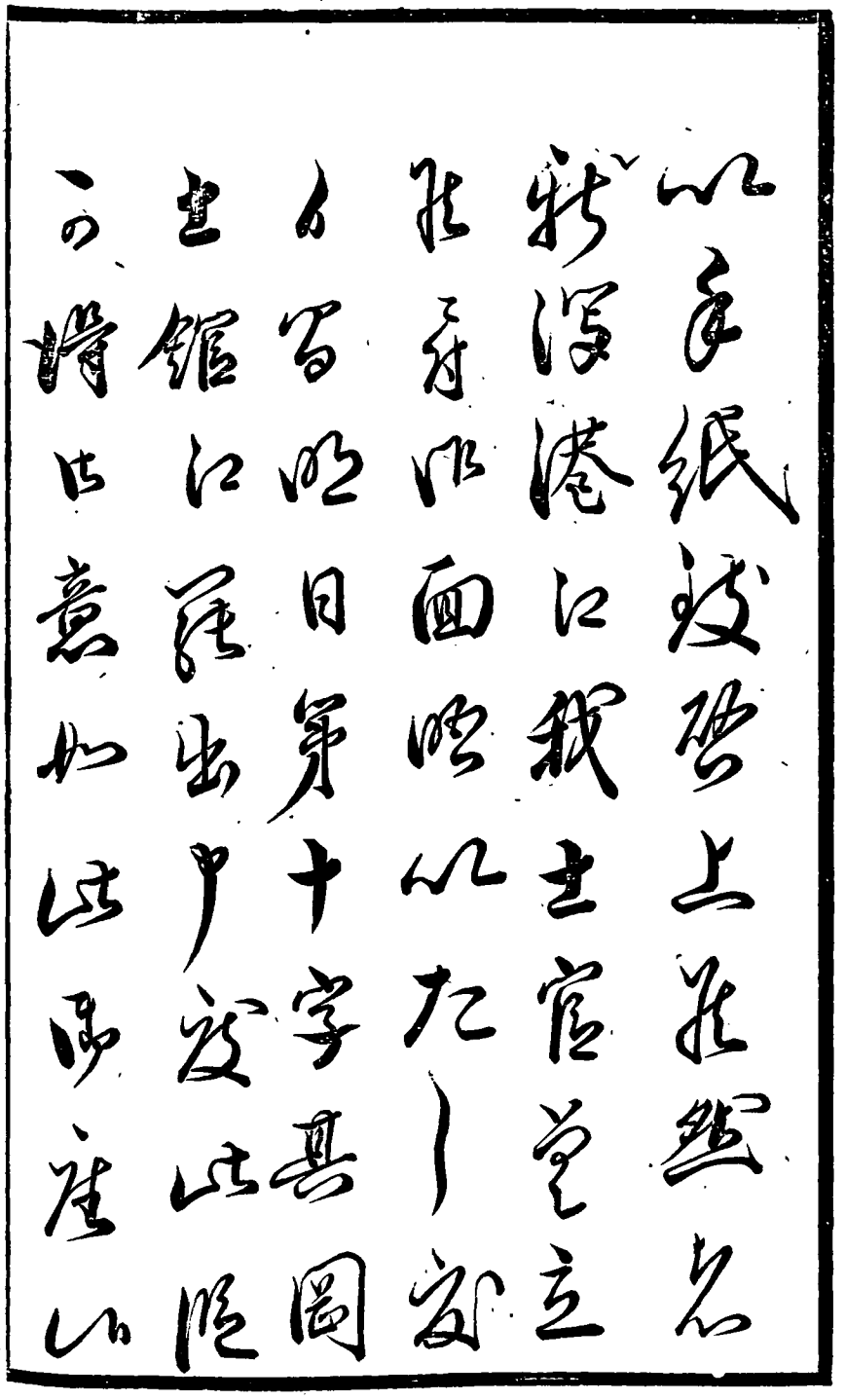
ひくれ

その日も暮ぐれぬ。素藤が先づ近習どもに吩咐て。奥まりたる小室と。掻帚が戸帳を垂て。燭臺机案香爐などの。准備えさせも整ひければ。百比丘尼を喚覚して夕餐を羞めさせ。婀娜どもを遣せよ。件の比丘尼は熟睡して。叫べども叫べども覚ざるを。左右より程よく更闌てより。子の半ばかりに及びて。素藤焦燥且疑ひて。みづから其首を抬て。喚覚さんと。せし程ぞ妙齢の。多く睡り覚て。水を乞ひ嗽ぎを引れて出て来おければ。素藤やをら喚い近づけ。着て女普薩既に那男かゐぬ。

東京ニ外國人居留スル規則附録

第一條

別紙繪圖面ニ朱線ヲ以テ示セシ場所内ハ條約濟外國人日本人ヨリ家屋ヲ借リ商買ヲ營ムタメ住居スル事ヲ得ベキ旨ヲ約諾セリ



以上

七月十日　松山三十府

英國國主

過恐右幕府將軍之
心望能了回答之事
今為定議此也和親
交好之上

CHRESTOMATHY.

TRANSLATIONS AND NOTES.

I.

This passage is taken from the *Nakatomi no harai*, a religious composition the date of which is not known, but which is one of the most ancient monuments of the Japanese language.

VERSION IN ROMAN LETTERS.

Ama-no-iwa-kura wo oshi-hanachi ama-no-iwa-to wo oshi-hiraki, ame no ya-e-kumo wo idzu no chi-waki ni chi-waki-te, ama-kudari yosase-tatematsuri-ki.

TRANSLATION.

They caused him to thrust from him heaven's eternal throne, to fling open heaven's eternal doors, to cleave with might his way from out heaven's many-piled clouds, dividing them a thousand fold, and then to descend from heaven.

NOTES.

Amano-iwa-kura means literally 'heaven's rocky seat.' 'Rocky' is put metaphorically for 'eternal.' *Ama-no-iwa-kura* is probably an incorrect reading for *ame no iwa-kura* or *ama-wa-kura*. *Ama* (for *ame*) is the form used in compounds only, and in compound words the genitive suffix *no* cannot be introduced in this way. The same remarks apply to *ama-no-iwa-to*, a combination which occurs further on. *Kura*, which in this passage means a 'seat' or 'throne,' is used by later writers in the more specific sense of 'saddle.'

Wo is the sign of the accusative case.

Oshi is the root of the regular verb of the first conjugation *osu* 'to thrust.' It is here an adverb, qualifying the verb *hanachi* which follows.

Hanachi is the root of the regular verb of the first conjugation *hanatsu* 'to remove' or 'separate.' It is placed in the root-form according to the general rule by which inflections and suffixes apply only to the last of a series of co-ördinated verbs (in this instance *hanachi, hiraki, waki-te)* the others being placed in the root-form. (See p. 31).

Ame. In the later language, *ame* always means 'rain.'

Ya-e-kumo is composed of *ya*, root of *yatsu* 'eight,' *e* meaning 'fold,' and *kumo* 'a cloud.' 'Eight' is here put for any large number.

Idzu. The characters 伊 and 豆 are here *kana*, that is to say, they represent merely the sounds *i* and *dzu*, and there is no reference to the meaning of these characters. *Idzu* is a *kenyōgen*, that is, it must be taken twice, each time in a different signification. The full construction would be *ya-e-kumo wo idzu. Idzu no chi-waki ni*, etc., 'He issued from out the many-piled clouds. In his cleaving his way with might, etc.' The first *idzu* is the conclusive form of the verb *idzuru* 'to issue,' the second *idzu* means 'might,' and is connected with the adverb *ito* 'very.' *Ide*, the root, would have been more correct than the conclusive form of *idzuru*, but the requirements of strict grammar are often disregarded in these constructions. (See p. 79).

Chiwaki. Observe that *chi* means 'road' or 'way' in the first case in which this word occurs, and 'one thousand' in the second.

The first *chiwaki* is the root of a verb used as a noun; the second is a verb in the root-form because followed by the particle *te.*

Te is the root-form of the suffix *tsuru*, the force of which is to indicate past time relatively. In the present instance the use of *te* implies that the action of the verbs *hanachi, hiraki*, and *waki*, to all which it applies is considered as previous or preparatory to the action described in the concluding phrase of this passage. *Te* is in the root-form because the sentence does not end here. The causative termination of *yosase* applies to *wakite* as well as to *yoru.*

Ama-kudari is a noun. Note that although it is in the accusative case, it is not accompanied by the suffix *wo.*

Yosase is the causative of *yoru* 'to approach.' It forms a compound with the humble auxiliary *tatematsuri.*

Tatematsuri is used here to express humility, the object of the action of the verb to which it is joined being one of the gods. It is placed in the root-form before the suffix *ki*.

Ki is the conclusive form of the suffix *shi*, indicative of past time. The distinction between *te* and *ki* comes out strongly in this passage. *Wakite* is past *relatively* to *yosase-tatematsuri ki*, while the latter verb is past *absolutely*.

It should be observed that the *Hiragana*, and the Chinese characters in smaller type are later additions to the text.

II.

This line of poetry is given as a specimen of the mode of writing practised before the invention of *Hiragana* and *Katakana*. The Chinese characters used here have all their phonetic value. The *Katakana* are of course an addition by a later editor.

VERSION IN ROMAN LETTERS.

Ya kumo tatsu, idzumo ya-e-gaki, tsumagomi ni ya-e-gaki wo tsukuru, sono ya-e-gaki wo.

III.

VERSION IN ROMAN LETTERS.

Okina mi-ko ni mōsu yō. Ika naru tokoro ni ka ko-no ki wa sōrai-ke-n; ayashiku uruwashiku medetaki mono ni mo to mōsu. Mi-ko kotaye-te notamawa-ku; sa-oto-doshi no kisaragi no tō-kagoro ni, Naniwa yori fune ni nori-te, umi-naka ni ide-te, yuka-n kata mo shira-zu oboye-shika-do, omou koto nara-de yo no naka ni iki, nani-ka wa se-n to omoi-shika-ba, tada munashiki kaze ni makase-te ariku. Moshi shina-ba ika-ga wa se-n; iki-te ara-n kagiri, kaku ariki-te Hōrai to iu-ra-n yama ni au ya to umi ni kogi, tadayoi-ariki-te wa-ga kuni no uchi wo hanare-te ariki-makari-shi ni, aru toki wa, nami are-tsutsu, umi no soko ni mo iri-nu-beku; aru toki ni wa, kaze ni tsuke-te shira-nu kuni ni fuki-yoserare-te oni no yō naru mono ide-ki-te korosa-n to shi-ki. Aru toki ni wa, koshi-kata yuku-suye mo shira-de, umi ni mugire-n to shi, aru toki ni wa, kate tsuki-te, kusa no ne wo kui-mono to shi, aru toki iwa-n kata naku mukutsuke-ge naru mono no ki-te kui-kakara-n to shi-ki. Aru toki wa umi no kai wo tori-te inochi

wo tsugu. Tabi no sora ni tasuke-tamau-beki hito mo naki tokoro ni iro-iro no yamai wo shi-te, yuku kata sora mo oboye-zu, fune no yuku ni makase-te umi ni tadayoi-te i-o-ka to iu. Tatsu no toki bakari ni, umi no naka ni wadzuka ni yama miyu. Fune no uchi wo nan seme-te miru umi no uye ni tadayse-ru yama ito ōki ni te ari. So-no yama no sama takaku uruwashi. Kore ya wa-ga motomuru yama nara-n to omoi-te, sasuga ni osoroshiku oboye-te, yama no meguri wo sashi-megurashi-te, futsu-ka mi-ka bakari mi-ariku ni, amabito no yosōi wo shi-taru omina yama no naka yori ide-ki-te shiro-gane no kana-mari wo mochi-te midzu wo kumi-ariku. Kore wo mi-te, fune yori ori-te, "ko-no yama no na wo nani to ka mōsu" to tou. Omina kotaye-te iwa-ku. "Kore wa Hōrai no yama nari" to kotau. Kore wo kiku ni ureshiki koto kagiri nashi. "Kono omina kaku notamau wa, ta-zo" to toü. "Wa-ga na wa Hōkan nari" to iï-te, futo yama no naka ni iri-nu.

This passage is taken from the *Taketori Monogatari*, a work of the classical age of Japanese literature.

TRANSLATION.

Thus spake the old man to the prince: "In what manner of place was this tree? what a marvellous, graceful, and lovely thing it is!" Thus he spake, and the prince answered and said: "Three years ago, on the tenth day of the second month, we embarked from Naniwa (Osaka). When we put forth into the mid-ocean, we knew not even the direction in which to go, but we resolved to go out into the world without fixed plan, and to do something at any rate. We therefore sailed on merely entrusting (our course) to the vain winds. If our lives perish, what help is there for it? So long however as we live, sailing on thus we shall reach, it may be, this mountain called, if I mistake not, Hōrai. With such thoughts we rowed on over the ocean, and tossed about until we left the bounds of our own country. In the wanderings which we then made, we were at one time like to go down to the very bottom of the sea whilst the waves were raging; at another time, driven by the wind we were borne to an unknown land, where creatures like devils came forth, and endeavoured to slay us. At one time, knowing neither the way we had come, nor the course

we ought to follow, we were almost swallowed up in the sea; at another time our supplies became exhausted and we used the roots of herbs for food. Once beings hideous beyond expression came and attempted to devour us, and once we sustained life by gathering the shells of the sea. In foreign lands where there were none to render us succour, we suffered all manner of diseases, and for five hundred days we tossed about upon the sea guided by the spontaneous motion of the ship, and without the faintest knowledge of our course. It was about the hour of the dragon (eight o'clock in the morning) when in the midst of the sea a mountain was faintly visible. It was a very great mountain, and looked down threateningly on our ship. The appearance of this mountain was lofty and picturesque. Thinking that this was doubtless the mountain we were in search of, no wonder we felt afraid. However, after spending two or three days in making its circuit, a woman wearing the ornaments of an inhabitant of heaven came forth from amongst the hills carrying a silver vessel, and drew water. Upon seeing her, we landed from the ship, and enquired of her what might be the name of this mountain. The woman replied and said: 'This is the mountain Hōrai.' Our joy at hearing this was unbounded. We enquired, 'Who is the woman who tells us so? 'My name is Hōkan,' she said, and went away in amongst the hills."

NOTES.

Okina, 'an old man.' The genitive particle *no* is to be supplied after *okina*, the full construction being *okina* (*no*) *mōsu yō*.

Miko 'a prince' is compounded of the honorific prefix *mi*, and *ko* 'a child.'

Ni is the dative suffix.

Mōsu is the attributive or adjectival form of the verb *mōsu*, 'to speak.'

Yō, 'manner,' is a noun in the nominative case, placed absolutely. It is, however, possible to supply some such words as *kore nari* after *yō*. This will be literally "The manner of speech of the old man to the prince was this."

Miko ni mōsu is in this sentence an attributive clause qualifying *yō*. The Japanese language employs attributive clauses exclusively where a European language often prefers a construction involving

50277

the use of a relative pronoun. Thus *miko ni mosu yō* might be rendered in English, 'The manner *in which* he addressed the prince.' See page 26.

Ika 'how' is an indeclinable word, used as an adverb.

Naru 'to be' is here in the attributive form because it qualifies the noun *tokoro*. *Ika naru tokoro ni* is literally 'in a how being place.'

Ka is the interrogative particle. It is in this sentence redundant, a question being already implied by the use of the word *ika*.

Kono is the adjectival form of *kore* 'this.'

Ki is a noun, meaning 'tree.'

Wa is the distinctive, or separative particle. It has here the force of concentrating the attention on the word *ki*.

Sōrai-ke-n. *Sōrai* is the root-form of the verb *sōrau* 'to be.' The root-form is required before the particle *ke*. *Ke* is the negative base of the past suffix *shi*. The negative base is required before *n*, which is the conclusive form of the future suffix *n* or *mu*. *Sōrai-ke-n* is literally 'will have been.'

Ayashiku, uruwashiku, medetaki mono. Note that of the three adjectives qualifying *mono*, the last only is put in the attributive form, the two which precede being placed in the adverbial form. See p. 31, 32.

Medetaki is derived from *medzuru* 'to love.' The letter て (*te*) is here read *de* although there is no mark to show that this is the case. The *nigori* is omitted all through this passage, which is copied exactly from the Japanese printed edition.

Mo has here scarcely any meaning. After *mo* must be understood *ari*, which with the preceding *ni* make up *nari*, the conclusive form of *naru* 'to be.'

To is a conjunction which may often be translated 'that,' but which cannot be conveniently rendered in this passage by any English word. It may be considered to be represented by the marks of quotation (" ").

Mōsu 'He said,' is redundant as the same idea has been already expressed in the words *mōsu yō* above.

Kotaye is the root of the verb *kotayuru* 'to answer.'

Notamawaku is a poetical substitute for *notamaü*, the attribu-

tive form of *notamaü* a honorific word for *mōsu*. It is here a noun in the nominative absolute case, and the particle *no* must be understood before it, as in the case of *mōsu yō*.

Sa-oto-doshi. *Oto-doshi* means 'the year before last.' The addition of *sa* (for *saki* 'before') makes it mean another year further back.

Kisaragi 'the second month.' The modern language always says *nigwatsu*, a word of Chinese origin. Note in this sentence an example of the general rule that clauses indicative of time precede clauses indicative of place.

Ide-te. *Ide* is the root of *idzuru* 'to go out.'

Yuka-n is *yuka*, the negative base of *yuku* 'to go' with the attributive form of the future suffix *n* or *mu*.

Shiradzu is *shira* the negative base of *shiru* 'to know,' with *dzu* the root or adverbial form of the negative suffix *nu*. *Shiradzu* is here an adverb qualifying the verb *oboye* which follows.

Oboye-shika-do is *oboye* root of the verb *oboyuru* 'to think,' 'to feel;' *shika* is the perfect of the past suffix *shi*; and *do* is the concessive particle meaning 'although.'

Shiradzu oboyeshikado is 'although we felt ignorant.' Note how each particle governs the form which precedes, *shika* requiring a root before it, *do* a perfect, and *dzu* a negative base.

Nara-de is *nara* negative base of *naru* 'to be' with the indeclinable negative suffix *de*.

Iki is the root-form of *iku* (more commonly *yuku*) 'to go.' The future particle *n* of *sen* must be considered as belonging equally to *iki*.

Se-n is *se*, the negative base of the irregular verb *suru* 'to do,' with the conclusive form of the future particle *n*.

Omoi-shika-ba is *omoi*, root of the verb *omoü* 'to think,' *shika*, perfect of *shi* the past suffix, and *ba* a suffix which after perfect forms means 'as,' 'since,' or 'because.'

Ariku is the conclusive form of the verb *ariku* or *aruku* 'to walk,' 'to go.'

Shina-ba is *shina* negative base of the irregular verb *shinuru* 'to die' with *ba* a suffix which with this base means 'if.'

Ara-n is *ara* negative base of *aru* 'to be' with the attributive form of the future particle *n*.

Kagiri 'limit' is the root of the verb *kagiru* 'to come to an end.' It is here simply a noun.

Iki-te ara-n kagiri. Lit. 'the limit of our being alive,' i.e. 'so long as we remain alive.'

Kaku vulg. *kō* 'thus.'

Hōrai to iu called "*Hōrai.*" *To* has here exactly the force of the inverted commas before and after "*Horai.*"

Iu-rá-n. *Iu* is the verb 'to say,' 'to call;' *ra* is for *ara* negative base of *aru* 'to be,' and *n* is the future particle which has here a force which is attempted to be rendered in the translation 'if I mistake not.'

Au ya. *Au* is the conclusive form. *Ya* is an interrogative particle, but the question which it puts is addressed to the speaker himself not to another. See the translation.

To. After *to* must be understood *omoi* or *omoi-te.*

Wa-ga kuni, i.e. Japan. *Uchi* is literally 'the inside.' *Makari* is probably an error of the text. The true reading is no doubt *mawari* 'to go about,' 'to wander.'

Shi is the attributive form of the past suffix. It is here a noun, as is seen by its having the particle *ni* suffixed. *Ariki-mawari-shi ni* is 'in the wanderings we then made.'

-tsutsu. The particle *tsutsu* shows that the verbs *are* and *irinu-beku* are regarded as simultaneous in their action.

Iri-nu-beku is *iri*, root of *iru* 'to enter,' *nu* conclusive form of the suffix *nuru*, and *beku* adverbial form of the suffix *beki.*

Nu is equal to *te shimau* of the spoken language, *beku* has the meaning 'probable' and the *ki* at the end of the sentence must be taken with *iri-nu-beku* as well as with *shi*, so that the full translation will be "Were (*ki*) like to (*beku*) enter (*iri*) utterly (*nu*)."

Shira-nu is *shira*, negative base of *shiru* 'to know' followed by the attributive form of the negative particle *nu*. This is an example of the attributive form of an active verb used instead of the corresponding passive form.

Fuki-yoserare-te. *Fuki* root of *fuku* 'to blow' is here an adverb

qualifying *yoserare*. *Yoserare* is the root of the passive of the causative of the verb *yoru* 'to approach.'

Yō naru is in the colloquial language *yōna*.

Ide-ki-te is *ide* root of *idzuru* 'to come out,' *ki*, root of *kuru* 'to come,' and *te* root of the suffix *tsuru*.

Korosa-n to shi-ki is literally 'they made that they would kill us.'

Koshi-kata. One of the irregularities of *kuru* 'to come' is that it attaches, as here, the past suffix *shi* to the negative base *ko* instead of to the root *ki*.

Shira-de is *shira* negative base of *shiru* 'to know' with the negative suffix *de*.

Magire-n is *magire* neg. base of the verb of the second conjugation *magiruru* 'to mingle,' with *n* the future suffix in the conclusive form.

Shi is the root of *suru* 'to do,' 'to make.' The past suffix *ki* at the end of the sentence must be taken with this *shi* as well as with the word along with which it is found.

Iwa-n. *Iwa* is the negative base of *iu* 'to say.' *Iwa-n kata naku* 'unspeakably.'

Mono no. The genitive particle *no* is probably a mistake arising from the repetition of the last syllable of the previous word.

Iro-iro. *Iro* means 'colour,' *iro-iro* 'every colour' hence 'all kinds of.'

Yuku ni makasete. *Yuku* 'to go' is here treated as a noun in the sense of 'movement.'

I-o-ka 'five hundred days,' is derived from *i* root of *itsutsu* 'five,' *o* an old word meaning 'hundred,' and *ka* the termination of the numerals for days.

Miyu is the conclusive form of *miyuru* 'to appear,' 'to be visible' the intransitive verb corresponding to the transitive *miru* 'to see.'

Nan gives a greater emphasis to the words which precede it.

Seme-te miru. *Miru* is the attributive form. The noun which it qualifies is not *umi* but *yama* which appears a little farther on.

Tadayoeru is the attributive form of the perfect of *tadayoü* 'to float.'

Oki is the predicate, the construction being *yama oki nari* (*ni*+*ari*) 'the mountain is a great one.'

Takaku is the adverbial form, while *uruwashi* (second conjugation of adjectives) which follows is put in the conclusive form. The meaning is the same as if both were in the conclusive form, *viz.* 'was lofty and picturesque.'

Waga motomuru yama. Note ths force of the attributive form *motomuru* as equal to the relative clause 'which we are in search of.'

Nara-n. Even in English, the future is sometimes put as here, where the meaning is probability. *Nara-n* 'will be' is the same as 'doubtless is.'

Shi-taru. Note the force of the termination *taru* in indicating a continuous state.

Ureshiki koto is put, by an idiom very common in the spoken language, for the abstract noun *ureshisa.*

Kono omina and *kaku notamaü* are both nouns in the nominative case, placed in apposition. A more regular construction would have been *kaku notamaü omina.*

Tazo is a more emphatic form of question for *tare.*

Futo is an indeclinable adverb.

Iri-nu. The *nu* is represented by the word 'away' in the translation.

IV.

VERSION IN ROMAN LETTERS.

Kawa wo kosu.

Yama wa 'koyu' to iï, kawa wa 'wataru' to iu zo sadamari naru. Shikaru wo, ima no hito tabiji no nikki nado ni 'so-no kawa wo koshi-te' nado kaku wa imishiki higagoto nari. Ima no hito wa kachi-watari nara-de wa 'wataru' to wa iwa-ne-do, mukashi wa umi kawa wa, hashi ni mare, fune ni mare, nani ni mare, sube-te 'wataru' to koso ii-tsure. Mata yama wa 'koyu' to iye-do-mo, sore mo 'kosu' to wa iwa-dzu. 'Koyu' to 'kosu' to wa ji-ta no kejime ari. Mashi-te kawa ni 'kosu' to iu koto ara-me ya wa.

This specimen is an extract from the *Tama no Arare,* a work of the well-known grammarian Motoöri Norinaga.

TRANSLATION.

Kawa wo kosu (To cross a river).

In the case of a mountain, it is the rule to say '*koyu*' (to cross); in the case of a river, to say '*wataru*' (to cross). The use which notwithstanding this rule is made by men of the present day in their journals of travel etc. of such expressions as '*sono kawa wo koshite*' (having crossed that river) and the like, is a great error. Except in the case of crossing by fording, writers of the present day do not say *wataru*, whereas in ancient times, the word *wataru* and no other was used generally for crossing the sea or a river, whether on a bridge or in a boat, or in any manner whatsoever. Again, although in the case of a mountain *koyu* was said, yet even in this case no one said *kosu*. Between *koyu* and *kosu* there is the distinction of intransitive and transitive. Still more is it unlikely that the term *kosu* was ever used in speaking of rivers.

NOTES.

Wa. It is *wa* which is translated 'in the case of.'

To is here equivalent to the inverted commas used as marks of quotation.

Iï. See p. 31 under *Renyōgen*.

Iu is a noun, nominative to *naru*.

Sadamari is a noun, meaning 'rule.'

Naru. The attributive form is used for the conclusive form because *zo* occurs previously in the sentence. See p. 77.

Shikaru is for *shiku-aru*.

Wo. See under *wo*, p. 48, for this use of *wo*. It is *wo* which is translated in this passage by 'notwithstanding.'

Kaku is a noun, nominative to *nari* at the end of the sentence.

Imishiki is an adjective of the second conjugation in the attributive form, qualifying *higagoto*.

Higagoto is derived from *higamu* 'to be crooked,' and *koto* 'a thing.'

Kachi-watari is a compound noun, meaning 'crossing on foot,' 'fording.'

Nara-de-wa 'except in the case of' is *nara* the negative base of

naru 'to be,' *de*, the indeclinable negative particle, and *wa*, the distinctive or separative particle.

Iwa-ne-do is *iwa* negative base of *iu* 'to say,' *ne* perfect of the negative particle *nu*, and *do* the concessive particle.

Wa. Note the force of *wa* in marking the opposition between *ima no hito* and *mukashi.*

Mare is for *mo are*, *are* being the imperative mood of *aru* 'to be.'

Sube-te may be translated 'generally.' It is the root of the verb *suberu* 'to include,' with the particle *koso* 'this and no other.'

Ii-tsure. The perfect is used instead of the conclusive form, because *koso* occurs previously in the sentence. See p. 78 Rule III.

Iye-do-mo is literally 'though one has said,' but is here nothing more than 'although.' *Iye* is the perfect (before *do*) of the verb *iu* 'to say.'

Iwa-dzu. Dzu is the conclusive form of the negative particle *nu.*

To repeated after *koyu* and *kosu* means simply 'and.'

Ji-ta. Ji means 'oneself,' *ta* 'another;' *ji-ta* means here 'intransitive and transitive.'

Mashi is the root of *masu* 'to increase;' with *te* it has here very much the force of the adverb 'increasingly,' 'much more.'

Ara-me is here for the perfect future. *ara-me-ri.* It is very unusual to find the short perfect form in this way without the word *koso* preceding.

V.

VERSION IN ROMAN LETTERS.

Ko-no hi mo kure-shika-ba, Motofuji wa madzu kinjiu-ra ni ii-tsuke-te; oku mari-taru ko-zashiki wo kaki-harawashi, tobari wo tare-te, shokudai tsukuye kōro nando no yōi hayaku mo totonoi-kere-ba, "Happiaku bikuni wo yobi-samashi-te yuzen wo susume-yo" to te, koshimoto-ra wo tsukawase-shi ni, kudan no bikuni wa umai shi-te, yobe-do-mo yobe-do-mo same-dzu to iü. Tokaku suru hodo ni kō take-te, haya ne no nakaba ni nari-shika-ba, Motofuji iradachi, katsu utagai-te midzukara soko ni omomuki-te yobi-saman to se-shi hodo ni Miyōchin yōyaku nemuri-same-te, midzu wo koi, kuchi sosogi-te hikare-te ide-te ki ni kere-ba, Motofuji "ya! ya!"

to yobi-chikadzuke-te, "*Niobosatsu, sudeni ka-no go ni nari-nu.*"

This passage is taken from the *Hakkenden*, a romance by the popular writer Bakin, published in 1834.

TRANSLATION.

When this sun too had set, Motofuji in the first place giving orders to the attendants caused to be swept out a small reception-room at the rear of the house, and hung a curtain before the door; and then when the preparation of candlesticks, table and censer etc., was already complete, sent the maidservants, saying, "Awake the nun Happiaku, and offer her supper." But they said that the nun was in a deep sleep, and that however much they called her, she did not awake. Whilst the time passed without anything being done, the incense was lighted, and it became already the middle of the hour of the *rat* (midnight) so that Motofuji became first enraged, and then suspicious, and proceeding there in person he attempted to awake her. When he did so, Miyōchin awoke from sleep with difficulty. She asked for water and having rinsed her mouth came forth led by the hand. Motofuji called on her to approach exclaiming "Come! Come! your Saintship! the hour appointed has already arrived."

NOTES.

Kinjiu-ra. *Ra* is the plural particle.

Maritaru is probably a misprint for *naritaru* i.e. *ni ari-taru.*

Harawashi causative of *harau* 'to clear out.'

Nando is more usually *nado.* *N* is written in *Katakana* to show that this letter is no part of the original word, but is only inserted to show the pronunciation.

Totonoi-kere-ba. Observe the force of *kere* 'when they were *at length* completed.'

Susume yo is the imperative of *susumuru* 'to incite,' 'to invite.' *Susumuru* being a verb of the second conjugation, *yo* must be added in order to form the imperative mood.

To te is for *to ii-te.*

Koshimoto ra. *Ra* is the plural particle.

Tsukawaseshi is *tsukawase*, root of *tsukawasuru*, causative form of *tsukau*, and *shi*, substantive form of the past particle *shi.*

Ya ya is a meaningless interjection. Such words are usually printed, as here, in *Katakana*.

VI.

The following is a specimen of the style of official writings, such as proclamations, regulations, etc.

VERSION IN ROMAN LETTERS.

Tōkei ni gwaikokujin kioriu suru kisoku furoku.

Dai ikkajō.

Besshi yedzumen ni shusuji wo mochi-te shimese-shi basho uchi wa jōyakuzumi gwaikokujin nihonjin yori kaöku wo kari, shōbai wo itonamu tame jukio suru koto wo u-beki mune wo yakudaku se-ri.

TRANSLATION.

Additional Regulations for the residence of foreigners in Yedo.

No. I.

It is covenanted that within the space indicated by a red line on the accompanying map, foreigners being subjects of Treaty Powers shall be at liberty to rent houses from Japanese, and to reside for the purpose of carrying on trade.

NOTES.

Tōkei 'Yedo,' literally 'the western capital.'

Gwai-koku-jin 'other-country-people' i.e. foreigners.

Kio-riu 'residence,' *kisoku* 'rule,' *furoku* 'addition,' supplement.'

Dai means 'number,' *ka* is the auxiliary numeral used for articles, sections, and also for places. It is not written here, but must be introduced in reading. *Besshi* means literally 'separate paper,' *yedzumen* 'map,' *shu-suji* (a hybrid word) 'red line,' *jōyaku* 'treaty,' and *zùmi* for *sumi* 'finish.' The particle *no* must be understood after *zumi*. *Nihon jin* means 'Japanese,' *ka-oku* 'house,' *shōbai* 'trade,' *yakujo* 'agreement.'

Ubeki is *u*, the conclusive form of *uru* or *yeru* 'to get,' with the particle *beki*.

Seri is the perfect of *suru* 'to do.'

VII.

The following is an example of the modern official epistolary style.

VERSION IN ROMAN LETTERS.

Tegami wo mochi-te keijo itashi sōrō. Shikaraba Niïgata minato ye waga shikan sashi-tate-sōrō ni tsuki, gomengo itashi-taku sōrō aida, miōnichi dai ju ji sono konsuru-kwan ye makari-ide mōshi-taku, kono dan gioi wo u-beku, kaku no gotoku goza sōrō. Ijō.

Shichigwatsu tō-ka.

Matsuyama Sanjuro.

Ekoku Consurukika.

Oikei. Migi kokugen on sashidzukai mo goza sora-wa-ba, nanji-goro makari-ide sōrai-te, yoroshiku sorō ya, ai-ukagai mōshi-taku sōrō. Ijō.

TRANSLATION.

By means of a letter I make the following respectful representation, *viz.* In reference to the despatching of one of our officers to the port of Niïgata, I am desirous of having an interview with you, and I wish therefore to go to your Consulate at ten o'clock to-morrow. Be so good as to take notice of this. Thus it is (*i.e.*, This is what I had to say to you). The above.

Seventh month, tenth day.

Matsuyama Sanjuro.

To the British Consul.

Postscript. I wish to inquire, in case you have an engagement for the above-mentioned hour, at what o'clock it will be convenient that I should come. The above.

LIST OF JAPANESE-TREATISES ON GRAMMAR.

1. *Kasashi shō*, by Kitanobe, 3 vols. 1767.

This work contains a list of pronouns and adverbs, with many useful examples and explanations.

2. *Ayuhi shō*, by Kitanobe, 6 vols. 1773.

The first volume of the *Ayuhi shō* gives a brief and very imperfect sketch of Japanese grammar; the other five volumes give a list of Teniwoha which is still one of the best obtainable. The style of the *Ayuhi shō* and *Kasashi shō* is rather difficult, and the grammatical terminology is different from that of later writers.

3. *Haikai Teniwoha*, by Kitanobe, 6 vols. 1806.

The *Haikai Teniwoha* is a work of similar character to the *Ayuhi shō*. It illustrates the use of the Teniwoha by writers of that description of poetry called *Haikai*.

4. *Mojigoye no Kanadzukai*, by Motoöri Norinaga, 1 vol. 1771.

This is a work on spelling.

5. *Teniwoha no Himokagami*, by Motoöri Norinaga, 1 sheet. 1771.

This is a table illustrating the rule of syntax by which the form of a verb or an adjective at the end of a sentence depends upon the particles which precede it.

6. *Kotoba no Tama no O*, by Motoöri Norinaga, 7 vols. 1779.

This book treats at great length of the rule just mentioned, several hundred examples of it being adduced from the ancient poetry.

7. *Kotoba no Yachimata*, by Motoöri Norinaga, 2 vols. 1806.

In this well-known treatise, Motoöri Norinaga propounded his scheme of the conjugation of the verb.

8. *Tama Arare*, by Motoöri Norinaga, 1 vol. first published in 1843.

The grammatical errors of ignorant writers of Japanese are ridiculed in this treatise.

9. *Yamaguchi no Shiwori*, by Fujii Tokahisa, 3 vols. 1820.

This work treats of the conjugations. The third volume contains some useful observations on the adjective.

10. *Kotoba no Kayoiji*, by Motoöri Taihei, 3 vols. 1828.

Vol. I discusses the formation of passive and causative verbs; Vol. II treats of *makura kotoba*, *rengō*, and derivation; Vol. III explains the construction of sentences.

11. *Mikuni no Kotodama*, by Minamoto Kunio, 1 vol. 1829.

This book has but little value. It deals with vowels and consonants, the phenomena of letter changes, etc.

12. *Jogishō*, by Hagiwara Otohiko, 1 vol. 1837.

The author of this short treatise appears to have studied some European language, probably Dutch. He makes out a declension for the noun of six cases, and arranges the forms of the verb under three heads—present, past, and future. The latter part of the book treats of accent.

13. *Katsugo Shinan*, by Yoshikado, 2 vols. 1840.

This is a work on the verb.

14. *Kotoba no Yachikusa*, by Tama Abi, 3 vols. no date, probably about 1840.

This book is principally on the same subject as the *Tama no O*.

15. *Kotoba no Chikamichi*, by Minamoto Shigetane, 5 vols. 1845.

The student will find in this valuable work the principal results of the researches of Japanese writers on Grammar in a condensed and intelligible form.

The 1st. volume treats of the alphabet, letter-changes, the organs used in speech, accents, the noun, Motoöri's scheme of the conjugation, and the formation of Causative and Passive verbs.

The 2nd. volume contains the substance of the *Tama no O*, along with other useful matter relating to the same subject.

The remaining volumes treat of the *kana*, the spelling of Japanese and Chinese words, the language of poetry, *Makura Kotoba*, etc.

16. *Kana no Motozuye*, by Ban Nobutomo, 4 vols. 1850.

This is an interesting treatise on the origin of the *Hirakana* and

Katakana. The 4th. volume discusses the question of the existence of a Japanese alphabet prior to the introduction of the Chinese system of writing.

17. *Kokoro no Tane*, by Hagiwara Hiromichi, 2 vols. 1850.

This is a compilation in which are epitomized the *Kotoba no Yachimata*, by Motoöri Norinaga, and several other useful grammatical works.

18. *Kotoba no Yachimata no Hoi*, by Nakashima Hirotaru, 2 vols. 1853.

As its name indicates, this book is an appendix to the *Yachimata.*

19. *Teniwoha Hongi Ichiran*, 2 vols. 1855.

20. *Kotodama no Shirube*, by Kurozawa, 2 vols. 1856.

These two works are useful dictionaries of the *Teniwoha.* The latter is much better printed than the former and more convenient for reference.

21. *Teniwoha Katsuji Ichiran*, by Todoroki Yoshimichi, 1 sheet, 1858.

This is an attempt to arrange the forms of the verb according to tenses, instead of taking the mode of formation as a basis, as is done by most native grammarians.

22. *On in Kana yōrei*, by Shirai Hirokaze, 3 vols. 1860.

This is a book on spelling.

23. *Kotoba no Tama no O no Enyaku*, by Genrian, 3 vols. no date, probably about 1860.

This is an appendix to the *Tama no O.*

24. *Kotoba no Tama no O no Yorisoye*, by Nakamura Naoske, 3 vols. 1868.

This is also an appendix to the *Tama no O.*

25. *Riu-yen sō shō*, by Sudzuki Akira, 1 vol. no date, perhaps about 1868.

Only one volume of this work has yet been published. It treats of the same subjects as the first volume of the *Kotoba no Chikamichi.*

INDEX OF JAPANESE WORDS.

	page.		page.
Aga	22	Imashi . . .	23
Aguru	73	Inuru . . .	38
Anata	23	Iroha	4
Ano	23	Ji	62
Anohito	23	Jibun . . .	26
Are	23	Jishin	26
Aru	37, 74	Ka	52, 77, 78
Asobasu	73	Kakari-teniwoha . .	77
Au	75	Kana . . .	2
Ba	61, 63	Kana . . .	52
Bakari	56	Kano . . .	23
Beki	67	Kanuru . .	75
Bemi	68	Kara . . .	49
Bera	68	Kare	23
Boku	22	Kashi . . .	60
Chin	22	Katakana . .	3
Dare . . .	24	Ke . . .	18
De	62	Keki	44
Do . . .	63	Kenyōgen . .	79
Dore	25	Kere . . .	38
Domo . . .	63	Keru . . .	65
Dzutsu . . .	55	Ki . . .	20
Ga	45	Ki	66
Gari . . .	46	Kikō . . .	23
Garu	43	Kikun . . .	23
Gata . . .	50	Kimi	22
Gatera . . .	58	Kisama . . .	23
Go	20	Kizengen . .	35
Hamberu . . .	72	Kono . . .	24
Hataraki-Kotoba . .	29	Kore	24
Hiragana . . .	3	Koso . . .	36, 78
Hito . . .	25	Kotoba . . .	17
Idzure . . .	25	Ku . . .	62

	page.		page.
Kudasaru	74	Ore	21
Kuru	38	Ra	25
Made	48	Ran	67
Mahoshiki	66	Raruru	41
Majiki	68	Rashi	59
Makaru	72	Rashiki	44
Mana	2	Renyōgen	31
Mashi	69	Ru	70
Masuru	73	Ruru	41
Me or Men	20	Sa	18
Meru	67	Saidangen	32
Mi	18	Sasuru	40
Mi	20	Saye	55
-mi -mi	58	Sessha	22
Mo	54	Shi	66
Mōsu	73	Shiki	44
N	69	Shimuru	41
Na (neg.)	61	Shin	22
Na (part of speech.)	17	Shindaiji	1
Na (particle.)	61	Shōzengen	35
Na-so	59	Son	20
Nagara	58	Sono	24
Nan	62, 65, 74, 77	Sonomoto	22
Nani	24	Sore	24
Nanigashi	26	Soregashi	22, 25
Nanji	22	Sōrō	72
Naru	67	Suru	38, 75
Nasaruru	73	Tachi	50
Ni	46, 57, 60	Taki	66
Nigori	15, 20	Tamau	73
No	45	Tare	24
Nomi	56	Taru	65
Nu	68	Tatematsuru	73
Nuru	65	Teniwoha	17
Nushi	23	To	58, 60
O	19	Tsu	45
O	20	-tsu-tsu	59
Omaye	23	Tsuru	64
On	20	Tsutsu	58
On	20	Uru	75
Onore	26	Wa	48

	page.		page.
Waga	21, 26	Yo	59
Ware	21	Yori	49
Watakushi	22, 26	Zaru	69
Wo	48	Zetteigen	32
Ya	52, 60, 77	Zo	53, 77
Yara	53	Zokutaigen	33
Yatsugare	22	Zokuyōgen	31
Yayo	49	Zu	69
Ye	46	Zuru	43
Yo	22		

———o———

ERRATA.

On page 3, line 20 from top, for *Idzum-gana* read *Idzumo-gana.*
„ „ 4, „ 24 „ „ „ *Hirakana* „ *Hiragana*
„ „ 9, „ 3 „ „ „ ɪ read ɪ.
„ „ 11, end of line 5 from top, for *u* read *w.*
„ „ 12, line 7 from bottom, for *n* read *m.*
„ „ 16, „ 8 from top, for *boshi kugi* read *boshi-kugi.*
„ „ 18, „ 12 „ „ „ 'look,' read 'look!'
„ „ 24, „ 27 „ „ „ *kaua* read *kawa*
„ „ 26, „ 1 omit 'the.'
„ „ 29, „ 3 from top, for *Itaraki* read *Hataraki.*
„ „ 33, „ 7 „ „ „ 'form' read 'forms.'
„ „ 33, „ 8 „ „ „ 'sufixes' read 'suffixes.'
„ „ 34, „ 10 omit comma, and for 'seem' read 'seems.'
„ „ 38, „ 3 from bottom, for 'intransitive or' read 'intransitive and.'
„ „ 40, „ 3 „ „ „ *susu* read *suru.*
„ „ 42, „ 28 from top, for *uma* read *yuma.*
„ „ 45, lines 2 & 3 from top, read UNINFLECTED TENIWOHA SUFFIXED TO NA.
„ „ 46, line 10 from top, for 'prerent' read 'present.'
„ „ 51, „ 18 „ „ insert note of interrogation after *ura wa.*
„ „ 53, „ 15 „ „ for *tari* read *taru.*
„ „ 67, „ 4 „ „ „ *narn* read *naru.*
„ „ 67, „ 14 „ „ „ *miguru* read *miyuru.*
„ „ 67, „ 17 „ „ „ *meri* read *meru.*
„ „ 70, lines 1 & 2 for *ri* read *ru.*
„ „ 97 line 21 from top, for 'his' read 'the.'

00050277

Digitized with financial assistance from the
Government of Maharashtra
on 18 July, 2018